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MUSIC OF THE AMERICAN INDIAN

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THE ETUDE

PRESSER'S MUSICAL MAGAZINE



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THE ETUDE

OCTOBER, 1920

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VOL. XXXVIII, No. 10

Our Vast Natural Musical Wealth

FORTUNATELY our Government has had the prevision to collect a splendid amount of material pertaining to the music of the Indians. In Washington there are preserved in notation form and in record form hundreds of specimens of the music of the Indians. This in a sense is our native musical wealth, much as our fertile fields, deep wells and splendid mines are native national wealth. Many of the aboriginal tunes identified with tribal customs, have distinctive originality, great melodic charm and fascinating rhythmic interest. Because of this they must flavor the music of the future in America. It will, of course, be only an element, but it has already become an important element as the works of many of the foremost American composers of to-day bear evidence.

Many have contended that Indian music and the spirituals of the negroes, since they have nothing to do with white civilization, can play only a relatively small part in the future music of America. America, however, is a wonderful conglomerate of all races—a spectacular, kaleidoscopic procession of more different kinds of people than ever came together in one land since Babel. Our music to be representatively American must have the sturdy foundation of our Puritan forefathers, the piquancy of the French voyageur, the dreaminess of the Spanish conquistador, the sparkle of the Irish immigrant, the thorough workmanship of the Germans and the Scandinavians, the genius of the Russians, the artistic feeling of the Italians, the solidity of the Dutch, the strong winds of the prairies and the gentle zephyrs of the spring woodlands that our aborigines have put into it, the mingled mirth and spirituality of the negroes and the wonderful dynamism of the modern American—his bigness—his freedom—his candor and his might. No wonder with such a huge order that the great American master has not yet arrived!

MacDowell embraced German musician training, French finish, sturdy Scotch and English ancestry, and in his attempts at Indian works probably included more of the qualities identifying him with the classic in American music than any other man. John Philip Sousa has caught the dynamism of America in lofty moments in his historic Marches. Students of the music history of our country years hence will dwell long upon Sousa's genius in so doing, just as it has already been admired by such men as Strauss and Elgar. He has apprehended something of America in his music which no other has caught.

Thurlof Luceur by long residence with the Indians and great intimacy with their tribal customs, has brought Indian melodies into musical forms so natural and yet so beautiful that it is no wonder that thousands have immediately adopted such beautiful songs as *By Weeping Waters* and *By the Waters of Minnetonka*.

Carlos Troyer (likewise by long residence among the Indians) has captured in modern notation many beautiful settings of Indian themes, particularly those of the Zuni Tribe (pronounced Thunye). Charles W. Cadman, Victor Herbert, Carl Busch, Charles S. Kilton, have also utilized Indian themes to great advantage. *Shamere, Natoma* and *Poin*, three operas respectively of Cadman, Herbert and Arthur Novin, have all had excellent presentations and the first has continued through two seasons at the Metropolitan Opera House.

The studies of Frances Densmore and Alice Fletcher have been of the very greatest value in preserving Indian themes together with comments of archeological and anthropological

value. The government reports of their investigations are invaluable. Miss Densmore, for instance, in her 560 page book on *Teton Sioux Music* has recorded no less than 689 Indian melodies of this one group of Indians. This book is published by the government department of American Ethnology and is a credit to the scholarly manner in which the investigations have proceeded. The subject is so vast that this issue cannot hope to encompass it. It may, however, serve to stimulate additional interest in the subject which cannot fail to lead to excellent results.

The Exodus

THOUSANDS of alien residents of the United States swarmed over to Europe as soon after the war as transportation could be secured. Thousands who went are returning, after a short experience with the terrible living conditions in war-ridden Europe.

In Europe, conservatories and teachers of music looked for the former influx of Americans which yearly brought millions to their coffers. Before the war they made all manner of fun of the efforts being made by Americans to put this country upon a well-earned basis of artistic independence. Mr. John C. Freund, who took an especially active part through his journal, *Musical America*, was scathingly lampooned everywhere for his "Musical Independence" campaigns.

The war ended and the usual number of gold-laden American students simply did not think of going to Europe for special study, largely because Mahomet had come to the mountain—a very large group of the leading masters of European fame have made their homes in America.

Europe will always contain teachers of the highest reliefment, and Europe will produce more and more exceptionally well-trained performers, but, the monopoly is broken, and will remain broken just as long as American music-workers desire to make this country play a leading rôle in musical education instead of second fiddle to transatlantic musical interests.

Getting the Knack of It

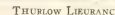
So very many things in music study depend upon the "knack" that it is surprising that more attention is not paid to it by teachers and students.

Watch a boy learning to pitch a curve. He twists and squirms and works and snorts until it finally "comes." It does not seem to be a matter of progressive practice, for when it comes it seems to be a kind of accident. One boy may fall into it in ten minutes and another may take days, some, perhaps, may never get it.

The point is, however, that with well-directed persistence it does come. Sitting down and theorizing does little good. Results come from concentrated effort.

There are dozens of things in piano playing in which getting the knack cannot be brought about by merely understanding. Even the very elementary matter of making one hand go in one direction while the other goes in an opposite direction, which the little pupil accomplishes at the very start of his work, is a kind of "knack."

Hundreds are stupid enough to ask how to count such a passage as those familiar measures from Sinding's *Rustle of Spring*, in which seven notes in the left hand are played against eight in the right hand. Of course, it is possible to figure this out mathematically, but it is useless to do so. The only possible plan is to get the right hand going steadily, playing the groups



could be divided into the following groups: War Dance Songs, Spiritual Songs, Society or Folk Songs of Clans, Pleasure Dance Songs, Game and Gambling Songs, Flute Melodies, Ceremonial Songs and Love Songs.

Marvelous Voices

While the Indians are divided into tribes and while these tribes are often radically different, it is not generally known they have a common means of communication—this is a sign language, by which an Indian from the plains of North Dakota could communicate with an Indian from the Everglades of Florida. The Indians also have powerful voices. I have heard a group of 18 or 20 Crows singing in union 8 or 10 miles away. This was in a temperature of 20 degrees below zero, when sounds are readily communicated. The Indian very frequently sings his songs to syllables the vocalists, or nonsense rhymes. Rarely, except in his love songs, does he use words. The song is dedicated to a certain purpose and he sings these monosyllables with quite as much enthusiasm as though they were real words. Naturally the great interest now being taken in Indian music is exceedingly gratifying to me. The many fine composers, such as MacDowell, Cadman, Arthur Nevil, Carl Busch, C. S. Skilton, Eastwood Lane, Arthur Farwell, H. W. Loomis, Homer Gryn and others, who have given attention to Indian music, have accomplished splendid things; but, really, when one reviews the field, it is only to stand amazed at the extent of its possibilities.

MR. LIEURANCE RECORDING A SIOUX MELODY

an individual will have only one song, and again, I have had different flute players play into a dozen records the same song. He played only one song until he became a master of it. One Pueblo Indian I knew played a certain plaintive melody and adapted this to all conditions of his life. It seemed to be his spiritual medium and expressed his whole life in one song.

Certain of the native composers of the present time will take some of our hymns, such as "What a Friend I have in Jesus," and adapt it to the Indian fashion. I have, a Creek Indian, once sang this hymn for me at our church and then sang it in Indian fashion. In recent years it has been my privilege to have a number of Indian prophets who have decided musical gifts. I have given them opportunities to go on the Chautauqua circuits and concert platforms to give programs of their music. It is my missionary purpose to make the art and music of the Indian understood by the white people of America. I am interested in all talented Indians and, in my limited way, will do all I can to make them understood and at the same time help them to compete with other races. I have known some very fine Indian musicians, but I have never encountered one that seemed to possess the qualities to do for his race what Coleridge-Taylor did for the negro. Song is a spiritual part of the Indian. They like modern music because it seems a kind of tonic for them and something to taste and use, but not as a necessary medium of life.

Watahwaso's Art

Watahwaso and Tassinia are remarkable Indian singers who have had splendid success in various parts of the country. Watahwaso has given so many programs of my own songs that I would feel a little delicate about speaking of her beautiful art and progress in recent years. She is a real Penobscot, with a glorious voice and understanding of Indian life. Oyapela, a Creek girl, is the foremost exponent of the myths and legends of her tribe. Te Ata is a Cheechee girl. She is the Pavlova of the race, dancing the interpretative and historical events of her people. Pejawah is a Miami Indian and is the greatest violinist of the race. William Reddy is an Alaskan Indian and is their foremost cellist. Paul Chilson is a Pawnee and has an exceptional tenor voice. Robert Coon is a full-blooded Sioux Indian and has played the great Souzaphone for years in the Sioux Bands with fine artistic satisfaction to the conductor. Sousa, by the way, is giving a great deal of splendid attention to Indian music during this past year and has had upon a great number of his programs the *Indian Rhapsody*, composed by Preston Ware Orem, upon the theme which I gave him. Edna Woolley was brought up among the Indians on their reservation and has sung their songs from her infancy and now is interpreting many of my own songs in concerts. She sings in Sioux and has been coached by many Sioux singers and musicians.

The voices of Indian men are remarkably developed. They often start their songs as high as high C and end two octaves below. Most of the voices are basso and baritone in quality, the high notes are not falsetto notes. They sing with pure open vowel syllables like Hi-ya and hay-ah and Ho-ya-ho. Most Indian songs

Collectors of Native American Indian Melodies

"My People Are All Civilized.
So We haven't any Music."

This was the pathetic expression of a Creek Indian. Civilization is supplanting the Indian traits with those of the white man and the Indian race is vanishing faster in that direction than by disease.

If it had not been for the activities and the sacrifices of many enthusiastic men and women there would be no question but that all vestiges of the interesting lore might have disappeared in a few years.

First among these may be mentioned Miss Frances Denmore, whose work among the Teton Sioux, the Chippewas, the Northern Utes, the Pawnees and the desert tribes in Arizona, has been of the greatest value. She has collected and recorded over 900 melodies.

Miss Alice C. Fletcher, the distinguished ethnologist, commenced her investigations with the Omaha, Winnebago and Nez Perces tribes, and collected an amazing amount of most excellent material.

Natalie Curtis, who was educated in music in France, and Germany, has also made exhaustive investigations of the sources of American Indian music, comparing it in time with her investigations of the music of the tribes of South Africa.

Among the musicians who have made original investigations Thurlow Lieurance has had, perhaps, the most varied and penetrating experiences. Like Miss Denmore, Miss Fletcher and Miss Curtis, Mr. Lieurance was employed by the Government to visit the tribes and make notation and phonograph records. This he did, until he had probably visited more tribes than any other musician. Indeed, he is permanently crippled owing to the fact that he was nearly frozen to death while in the quest of certain important American Indian Musical Material. Mr. Lieurance is related by marriages of relatives to the Indians and has had their intimate confidence for years, entering into their ceremonies as few white men have ever done.

Carlos Troyer is probably the veteran of all living investigators. He lived among the Indians for long periods of time and has therefore employed the true Indian material in the right way.

Charles W. Cadman has spent much of his life in the West and has made numerous visits to various tribes, employing them inspired by their music in highly artistic way. His opera, "Sisnawich," on Indian themes, has proven one of the most successful operas ever written by an American.

The music teacher in advancing years is sometimes apt to become self-centered and cease to take the personal interest in the demands of the pupil. This is a common fault of age. The great men are those who live above it and take greater and ever-increasing interest in others. Remember the warning of the poet Terence uttered 1,800 years ago: "It is the common vice of all in old age to be too intent upon their interests."

Musical Flashlights

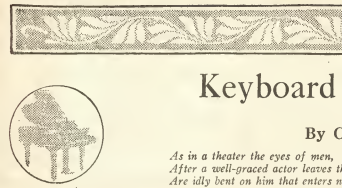
Edna's Dream of Gerontion, when first given in England, is reported to have been only a mild success. Two years later it was given at the Lower Rhein festival in Düsseldorf and made such a sensation that the Englishman to take notice of it. "The prophet is not without honor," etc., etc.

While we use a French word, "Encores," for our desire to have a number repeated, the French themselves use a Latin word "bis."

Moscheles thought Chopin "crude," played octaves with stiff wrists and showed the pedals only on rare occasions. He could hardly make a Carnegie Hall sensation to-day.



MR. LIEURANCE AT THE DOOR OF AN INDIAN LODGE



Keyboard Masters of Other Years

An Intimate Brief Review

By CONSTANTIN VON STERNBERG

As in a theater the eyes of men,

After a well-graced actor leaves the stage,

Are idly bent on him that enters next.

SHAKESPEARE (Richard II.).

The actor lives but for his own time;

No laurels have posterity for him.

SCHILLER.

welcome. Liszt, too, has done some of this, but, oh—the difference!

"Piano students, however, should learn a lesson from Thalberg—to wit: that the purely tonal side of piano playing could be a matter of very serious consideration; for not only was it able to make Thalberg—for a while—a strong rival of Liszt (think of it!), but, since the modern piano admits of so much tonal beauty, it substitutes now that important element in piano music which carried musical thoughts, past hearing and intellect, into the hearts of auditors who, without this element, would remain inaccessible to them. Admiration cannot be coerced; it must ever be coaxed out of its audience, and it is the tone and touch which do the coaxing and which persuade and accustom the erstwhile unwilling auditor to listen with attention to worthy musical messages."

And now we come to the two bright luminaries in the pianistic firmament: Liszt (1811-1886) and Rubinstein (1829-1894): to the two men who wrought the prophecies of Bach, Beethoven and Chopin into ravishingly beautiful realities. It would be impossible to find in all human history two other men who had so much in common and were nevertheless so totally different from each other as these two heroic figures. Though almost absurd to speak of it in connection with their names, it may be mentioned for completeness' sake that their technique was, of course, equal to many—even to the enormous self-created—demands. In tonal beauty and in musically qualities they were equal, too, though by no means alike; but the great trait of their playing, the trait which made them tower high above all contemporaries was—*personality*! It was this that impressed their audiences so powerfully and perhaps the more so since the two personalities differed so widely from each other in everything but the innate power of impressiveness.

Liszt and Rubinstein

To give the reader an idea of the difference between the two it will be best to place them in juxtaposition and thus to show how their views varied on the same points. Both were firm believers in subjective conception; that is, they both thought that the artist cannot interpret an art work but in the way it impresses him, but with Liszt this freedom extended no further than to apply the resources of the modern piano to the thoughts of composers to whom the modern pianistic vocabulary was not known. Here and there, a chord seemed inadequately stated, Liszt would add octave toward the end, or he would play what we call "blind double-octaves" instead of merely broken octaves; figures which the old-time composers had to crumble on account of the short compass of their instruments—Liszt would reconstruct them in accordance with parallel places (he was, by the way, the first to do this); in short, he would stop at nothing to bring out the composer's idea. Rubinstein, on the other hand, was a great stickler for the printed notes and annotations—but he was so only in his teaching, not in his playing. When he played, he played "Rubinstein," whether the piece was by Bach, Beethoven or Chopin; his intense personality broke through all barriers of indicative annotations. Though everything sounded as if it were composed by himself, no one could retain control over one's cool, critical faculties because—no matter what he played—he always delivered a consummate work of art; for there was so much of impressive beauty in his style of playing as to make even the most critical auditor forget all about "the composer's style," or the "code of art," or the "technical system of best never-failing technical laws of aesthetics" and to lose himself in a sea of beauty both sensuous and emotional.

With Liszt the freedom was of different kind. When he played Beethoven, he was Beethoven; when he played Chopin, he was Chopin; his intense personality broke through all barriers of indicative annotations. Though everything sounded as if it were composed by himself, no one could retain control over one's cool, critical faculties because—no matter what he played—he always delivered a consummate work of art; for there was so much of impressive beauty in his style of playing as to make even the most critical auditor forget all about "the composer's style," or the "code of art," or the "technical system of best never-failing technical laws of aesthetics" and to lose himself in a sea of beauty both sensuous and emotional.

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TAKEN in a general way, the foregoing quotations express a somewhat melancholy truth; they state a rule which is confirmed by the remarkable fewness of its exceptions. And even in the few exceptions—such as Kean, Booth and a few others—we find that their names are not remembered for the acting *per se* but for the advancement they gave to the histrionic art; by subduing the scanning of meters, abolishing rati, reading new and stronger meanings into the old lines and kindred innovations and reforms. We enjoy the results of the reforms, but scarcely remember the reformer, because—alas!—"no laurels has posterity for him," nor, for that matter, for any interpretative artist who has not also been creatively influential in his branch of art.

This includes, of course, also the pianist; but in his case it must be taken into consideration that such pianists as our present time would regard as "great" did not exist until the later years of Beethoven's life. There have been musicians before then who played the piano well; Beethoven, himself, is said to have played well, but on what sort of piano? What could he do on an instrument with a compass of five octaves only and a mechanism so frail that the slightest excess over a forte was punished by the breaking of hammers, strings and by other mishaps.

Hummel the First Virtuoso

It is surely not the "pianist Beethoven" who is remembered, and it is, therefore, quite just to say that the first pianist to become famous through his playing alone was Hummel (1778-1837). His compositions were too light in ideas and workmanship to rescue their author's name from utter oblivion, but the bases of his technique—some features of it, at least—have remained. The next one who might be named, because it is said that he could play very well (Moscheles told me so), was Czerny (1791-1857); but he played in public a very few times only. From his *Studies* and his *Toccata*, however, it is easy to infer how much he learned from Hummel, with whom he studied. Yet Czerny is not remembered as a player, and as for his writings, a large number of them are losing their educational value because of their musical barrenness. In fact, several of the best pianists of the present have developed their skill without resorting to him, and the same is true of Clementi and his dry-as-dust *Gradus*, thank heaven!

The real heir of Hummel was Moscheles (1794-1870), who quite equalled Hummel in technique and completely overshadowed him as a musician. Moscheles was what Wagner calls a "backward looking prophet"; his method of playing was correct, exact and even expressive but also forestalling any changes which might be suggested by the rapidly succeeding improvements of the piano as an instrument. He played with stiff wrists, absolutely still standing hands, making them subject to the test of putting a glass of water on them while playing, etc. This tallied perfectly with his musical views, in which he was strongly disapproved of Chopin and only "tolerated" Schumann. Having, however, enjoyed the friendship and influence of Beethoven, Clementi and many of their contemporaries his ultra-classic tendency was but natural.

Let it be well understood, however, that he was a consummate master musician, and that, despite his superannuated style of technique, he played so well as to win the highest respect of Liszt and Rubinstein, who often stayed at his house when concerting in Leipzig. I have heard Moscheles play in his lessons, at his home, and once in public when he was nearly seventy, and I have fully understood and shared the admiration which the two giants just mentioned showed him. What Mendelssohn, who studied the piano with Moscheles, thought of him is best proven by the fact that he collaborated with him in a set of variations for two pianos and orchestra; there can be no better evidence of Moscheles' high artistic standing in his day; and his *Etudes*, Op. 70, are still liv-

ing because they combine great musical merit with their technical value.

Pianistic Limitations

The players named so far may be called "musicians"; pianists, players who did full justice to every detail in the pieces they played, brought out the themes clearly, emphasized (usually too) their developments, marking every imitation or other polyphonic device as if it were a purpose in itself instead of a mere "filling," and they even revealed—on somewhat general lines—a little of the emotional course of the pieces, as far as the instrument of the time permitted, which, as mentioned before, was not very much. The ever present danger of breaking hammers, strings, or both, constituted a natural limitation; so did the narrow compass, and also the fact that each hammer struck but two strings, instead of three, as it does now. The upright piano, after numerous earlier experiments, did not come into general private use until the early sixties of the last century. Up to that time its present place was held by the square piano, a contrivance (still more frail than the grand piano) in which the softening of tone was effected by the insertion of a strip of felt between the strings and hammer, producing a tone somewhat between a zither and a not very good guitar.

The square piano is mentioned here because many a concert or recital had to be played on square pianos, since in many a city no grand piano was available, and as for the pianist carrying his piano with him, it was out of question in those times when all railroad was in its infancy.

The grand pianos were sturdier than the squares, but not so much sturdier as to offer anything like the present dynamic range. Above all, they lacked that persuasive quality which now helps to effect a complete conquest of the player. In short, the material side of piano music—tone qualities and varieties—was not yet developed, the piano "charm" (without which a piece by Chopin can be scarcely imagined) was missing, and this is an ample explanation and justification of the playing that was done by the pianists so far mentioned.

"When Hummel was in the third decade of his life, however, there were born four boy babies who were predestined to change the art of piano playing forever. They were to finance many improvements in the piano and to raise technique to a height where Josef Hofmann and Godowski come near lamenting with Alexander the Great that there are "no new worlds to conquer"—though they seem to have been victorious over quite a number of hitherto unconquered technical mountain ranges. The four babies were Chopin, Liszt, Thalberg, but, little later, Rubinstein.

Thalberg and His Singing Tone

When ten years old I was taken to a concert to hear Thalberg (1812-1871) and though I never heard him again, the enchanting effect of his tone and touch is still living in my memory. Of his qualities as a musician I could at that time not judge, of course, but I know that I never heard such "singing" on the piano again until it came from the finger tips of Henselt and—better still—of Rubinstein. With this statement, however, the account of Thalberg's virtues as a pianist is complete and nothing further is to be added. Scales, like strings of pearls, immaculate arpeggios, nice distinction between melody and by-work, a few effects, such as making the shallow ornament-by-work going across the melody to both sides, and the aforesaid singing melody touch—*et voilà tout*! The pendulum of piano playing had, before him, swung so high to the purely "musical" side of tone and touch as to make it but natural that with Thalberg it swung just as high to the other side and compensated the lack of the absence of musical merit by a sensuous delight—a practice not yet forgotten by some of our present-day vocalists. Feeling, probably, that he had no musical means to deliver, he resorted to paraphrasing popular operatic melodies, which, of course, assured him of a friendly

posers must study the related words, if there are any, and if possible the song's connection with any particular phase of Indian life from which the song itself has grown. Indian music is essentially vocal, and its instrumental form. But the themes do not kind themselves so well to piano music save in some instances, and little success has been achieved in that direction. Such attempts savor of salon music or are uninteresting. The best results are obtained vocally through an orchestral medium, and after that the choral treatment. It may be that the native quality, the mood or picture conveyed in subjective musical expression of the Indian is more easily transmuted. Who knows? The best results, it seems to us, in the matter of Russian folk-songs, have been obtained with the grand orchestra and in opera.

A native tune fails to show a semblance of its aboriginal character if treated to simple four-part harmony. It seems to kill it in the mind of the trained musician. I prefer a native tune just as it is, with a simple accompaniment of gourd rattle, or else idealized with the strongly reflected mood of the original. I regard the *Indian Suite* by MacDowell as the best orchestral work founded on Indian melodies. While it is true that it is three-fourths MacDowell and one-fourth native music (something like Fitzgerald's idealization of the immortal *Oma's Robbery*), there is, to students of Indian lore, a strong flavor of the aborigine and the very spirit of

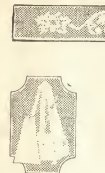
the out-of-doors is to be found in its lovely measures. Is it any less the art work because of that? Then why the present prejudice against the use of Indian themes? In the MacDowell and other works it shows that it is possible to write good music and also music that reflects the oddities and unmistakable characteristics of Indian rhythm and melody, and at the same time create something that may be analyzed as music. Just about one-fifth of the Indian thematic material is valuable in the hands of the composer; that is, suitable for harmonic investiture. It sometimes becomes necessary to choose an Indian chant or song that is attractive in its simplicity, one that will stand alone by virtue of its heavy melodic line, and is fairly good in symmetry; otherwise the idealizer is confronted with a formidable problem. When found, these themes are pure gold. But they exist, certain critics to the contrary.

In my opera, *Shanewis*, I used, perhaps, twenty or more original Indian themes, some taken from the collection of Miss Fletcher and Mr. La Flesche, some from Burton and some from Miss Deismore, and others I obtained myself in 1909 on the Omaha reservation. I used in the "bow wow" scene, an Indian ceremonial song, just as it came from the reservation in Oklahoma. This, given me by my friend La Flesche, is heard in the opera unaccompanied and with gourd rattle, and sung in the original vocalities of the Ojegas. It was singled out by the critics as a distinctive feature of this

act, and with the regret that we had not used more of that sort of thing; which shows that all music reviewers are not prejudiced against the use of Indian tunes in American composition. At other places, particularly in the *Robin Woman's Song*, Mrs. Elberhart, my librettist, and I found a Cheyenne tune that fitted the song very well. The voice part of the *Canoe Song*, in first act, unchanged from the version used by Frederic Hurter, I added what I thought a more appropriate piano part to. Instead of dying out, the matter of Indian folk themes and their incorporation into American music seems to be growing. Criticism and prejudice cannot kill it. Of course, any sensible person will not be guilty of the statement that it is "American music," any more than the use of Negro spirituals is American music; nor do I think that it will be THE American music of the future. I do say it is better and more American to make use of these indigenous themes in the composition, when the subject calls for it than it is to add the already large number of European works with folk-themes from the soil of Europe. Like the romance and poetry of Mayflower days, like the romance and history of Jamestown, or of the Western argonauts and Golden California—the South, with its slave song, and the West, with its next-to-nature, care-free aboriginal chanting to the stars and the Four Winds, will surely be a part, at least, of the future American music, whether it dominates it or not. Ethnologically considered, it does not seem that it is to dominate it—politically, yes.

THE ETUDE

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"Places That Don't Sound Right" and What to Do with Them

By EDWIN HALL PIERCE

"Find out the cause of this effect; Or rather, say, the cause of this defect; For this effect defective, comes by cause."—SHAKESPEARE.

Remedy: If the lower part of the staff is obscured, bring your eye on the upper line of the staff as a guide to the position of the notes. If the upper lines are obscured, do the reverse.



In general: Try to see whatever is on the printed page, and to let your eye tell your mind the truth about what is there. Don't be satisfied with guesswork. Members of Theodore Thomas' Orchestra used to have a saying that if there was a new fly-speck on the score, "the old man," as they called him, would put on his glasses to examine it before he ventured to conduct the number. This was, of course, a humorous exaggeration, but founded on a characteristic which was one real element of his success—the tireless patience in minute perfection.

Errors in Tempo, Rhythm or Nuances

Before a piece can sound right it must go at the proper speed. The writer once heard a singer (whose experience had been largely in the line of sacred music) render Noy's *Doris* at a tempo which would have been just right for "He Shall Feed His Flock" from *The Messiah*. Her tone was admirable, but listeners were inexpressibly bored before she got through. The piece demanded a lighter, more cheerful style of rendering.

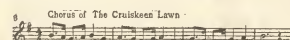
Slow practice, especially of rapid pieces, is absolutely essential, and often the best of teachers will, for good reasons, permit you to drop one piece and take up another before you have reached the point where you have mastered the full proper speed. After your technique has matured with further experience you may return to it and work it "up to time," with less danger of error and discouragement. Some pieces which sound flabby and thin at a moderate tempo become exceedingly brilliant at the proper speed; also, some passages which sound harsh if the notes are dwelt on individually are not in the least offensive when played lightly and flowingly.

The opposite error is just as common. Often the very slowest practice tempo is approximately the right one for an *Andante* or *Adagio*, but the player will unconsciously quicken it as he gains familiarity, until the true character is entirely lost. In the case of *Adagio* in which one portion is simple, another highly ornamented and broken into running passages, be particular to play the simpler places with full, rich, expressive tone, and the floral places lightly and at the proper speed. To play the easy places fast and the hard places slow is the most besetting sin of amateurs. Nevertheless, there is one case in which it may be allowable: a passage in which the harmony is rich and changes several times in a measure often sounds better taken at a somewhat slower tempo.

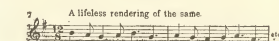
Mistakes in the inner rhythm of the measure often spoil the proper effect of a piece, entirely altering the character. The following passage from *Carmen*, delicately comestich and elusive, is sometimes degenerated to a vulgar rag-time in the hands of an inexperienced player:



On the other hand, the crisp march or schottische rhythm



loses all its snap by being lazily changed to



Arpeggiated chords, indicated by a wavy vertical line, are very commonly broken too slowly for their best effect; they should be executed with a quick, classic grasp, passing from the lower note to the upper one so promptly that the tones are heard almost simultaneously. Where a really slow arpeggio is intended, it is usually found written out in small notes. That is not saying, however, that all arpeggios written in small notes are slow—one must judge by the general character of the music.

One should learn to distinguish the character of the various ornaments, such as the turn, mordent, etc. The mordent is a *spirited* ornament; the quicker and snappier it is executed, the better. The turn, on the contrary, is a *graceful* ornament; one should not hurry it unduly, unless obliged by the shortness of the note. The trill should, of course, be reasonably rapid, but it is even more important that it should be *regular* and should end neatly at exactly the proper time. It is a great help to decide exactly how many notes you are going to put in any given trill, and then stick to it. (Most good modern editions of the classics save you the trouble by having the trills written out, either in the text or in footnotes.) Remember that the trill in early music began with the auxiliary note that in modern music begins with the principal note, unless otherwise indicated. Hummel, a pupil of Mozart, was the first pianist and composer of note who made trills begin with the principal note, in modern fashion, so refer to your Musical History and find whether the work you are studying came before or after Hummel. A very common fault is (after executing a mordent, turn, or other ornament correctly) to lose for the time being the general sense of rhythm and play the remainder of the measure in a clumsy, stumbling manner. Remedy: Play the whole phrase without ornaments, then afterward trill, and make sure that your rhythm is equally good in both cases.

Bring Out the Melody

Inexperienced players, or those lacking musicianship, often fail to bring out the principal melody of a piece, not to mention the occasional little subordinate bits of melody. In order to sound well, three things are necessary: first, the accompaniment must be softer than the melody; second, the melody must be kept *legato* or properly phrased; third, the melody must be delivered with the same good expression as if sung by a good singer. Remedy: Make sure you understand just which line of notes is the melody. Practice it by itself, making it sing. If you feel an impulse to sing, hum or whistle it, it is a good sign, as it shows you are beginning to feel it in the right way. Now put the parts together and keep everything else a little softer than the melody.

One difficulty that a beginner meets with is sometimes not duly appreciated by a teacher who happens to be instinctively musical as well as musically educated: the young player actually cannot tell which is the melody, or where it lies. Most commonly, of course, the melody is the uppermost line of notes, but exceptions are exceedingly common, thus, in the first and last parts of Schumann's *Happy Farmer*, the melody is in the bass; in Rubinstein's well-known *Melody* in F (the original, not the simplified edition) it lies between the two hands, and is mostly played by the thumbs in alternation.

Other Causes

Space will not permit us to do more than enumerate several other causes of unsatisfactory effect. Their remedy lies in the special study of the particular details in question. Abuse of the pedal is one—holding it down while chords mutually inharmonious blur with

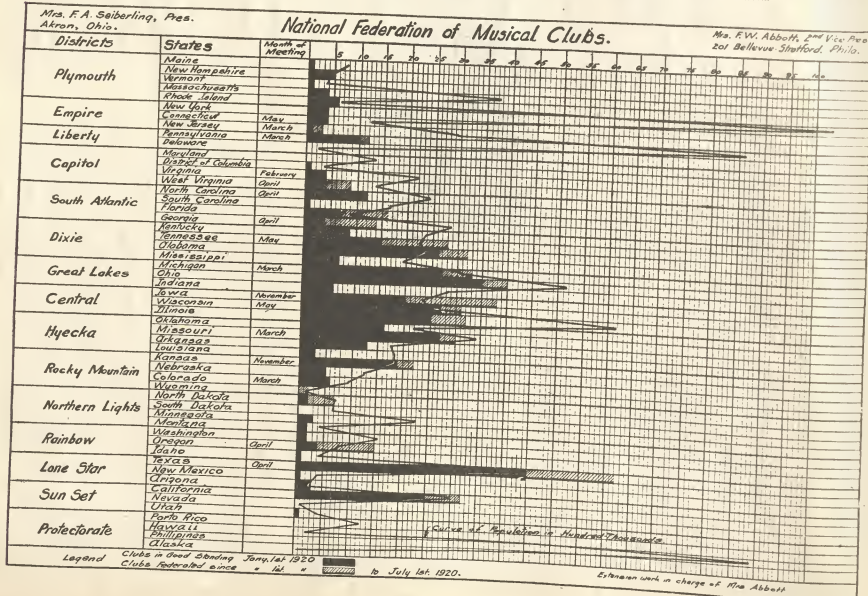
Great Possibilities of American Music Clubs

The following chart indicates the systematic and well-organized manner in which the *National Federation of Musical Clubs* is proceeding to canvas the country and parts of the United States. The chart was prepared by Mrs. F. A. Seiberling, of Akron, Ohio, whose administration has brought new life and activity to the Federation.

The black sections indicate the size of the Federation January, 1920, and the shaded sections the recent growth. The most interesting part of the chart, however, are the lines showing the proportion of clubs to population. Thus while Pennsylvania,

for instance, has the same number of clubs as North Carolina the proportion to population is far more creditable to North Carolina.

Most of our music clubs are really post-graduate classes in music study. They have been of inestimable value in shaping the musical progress of America. This year receives numerous inquiries regarding the way to go about forming a musical club. It was for this reason that two whole chapters of the *Standard History* of this and similar subjects of an allied nature pertaining to practical club organization. We welcome any information of progress in Music Club work.



each other—but the contrary habit, that of being too abstemious with the pedal, is no improvement, as it makes one's playing dry and uninteresting.

Playing with insouciant crispness of accent, especially in dance-movements, is another, but the opposite song-like melodies are equally to be avoided.

The secret of the whole matter is to learn to listen to yourself and never be satisfied until you have made the effect that you really think is intended. Do not make content merely with a literal performance of the notes; no composer could be trusted to create after him. In giving this last advice, however, we must couple it with a friendly warning: do not take liberties with the text. We have seen a few pupils who, when a chord

sounded strange to them, would immediately begin to sound it on their own responsibility, changing the notes until the harmony assumed a more familiar and commonplace form, like the school-boy who, meeting with the word "patridges" for the first time, obstinately insisted on pronouncing it "partridges," until the teacher rebuked him for making game of his forefathers! To attempt to make the works of the great composers conform to your present rather limited range of musical experience is the height of narrow self-knowledge; rather, endeavor to enlarge your knowledge of harmonic devices by assimilating and learning to understand even that which at first seems strange to you. In this connection you may be interested to know that the great composers of every age have always been a little in advance of the comprehension

of the average musician—including even professional musicians—of their time. Even Mozart, whose works now seem so crystal-clear and obvious to us, was accused in his own day of being over-elaborate and unintelligible at times—for instance, in his *Quartet in C Major* (one of the six dedicated to Joseph Haydn), the opening of which contains some very poignant changes of harmony.



Shall I Take Up Music as a Profession?

1. What kind and degree of talents should I so justify myself in specializing as a music teacher?
2. What kind and amount of training should I get to prepare me for the kind of teaching I wish to do?
3. What kind of institutions and teachers can best train my talents?

The entire first topic deals with the natural but unusual qualifications that every teacher should have, and gives the student the opportunity to see how closely he can approximate what seems to be the minimum requirements of a successful teacher.

The questions covering this topic are under four main heads, the first two of which deal with the period of infancy, the third, childhood, and the fourth, youth. Such questions as these describe the environment.

1. Were your parents musical?
2. What was the evidence of it in your home life?
3. How were you included in the musical activities of your home?
4. Can you trace your musical talent to this home influence?

Your Inclinations

Next, early indications of the presence of more than usual qualifications that every teacher should have, and gives the student the opportunity to see how closely he can approximate what seems to be the minimum requirements of a successful teacher.

1. Can you recall any time when you tried to sing tunes after hearing them or tried to find them on the piano?
2. Did you ever try to sing or play original melodies?
3. Do you remember being particularly sensitive to tone, such as major and minor in contrast?
4. Were you unusually affected by strong musical rhythm?

Did you ever ask that you might be allowed to study music? At this point we do not want to stress unduly these common, but unusual indications of talent, neither do we want to dismiss them as vague or impractical as indications for determining talent. But, every prospective teacher of music should have shown something over, should have shown something early.

The third group of questions on childhood, or activities following upon music study will be similar to the following:

1. At what age did you begin to study music?
2. What immediate influence caused that beginning?
3. Were you taken to opera or other concerts?
4. Did the music give you any special sense of pleasure?
5. Were you exceptional in that you were able to lead in singing the alto or other inside part in school?
6. Did the teacher ever call on you as such a leader?

Special Qualifications

The last group of questions covering youths should bring the self-study down to date and is a summary of the qualifications that should be present, stated in terms of what actually can be done:

1. Are you able to hear a melody or harmony by looking at the printed page?
2. Do you understand sight reading?
3. Do you memorize easily?
4. Can you write a simple melody from memory?
5. Can you transcribe a simple melody or harmony from a record to another instrument?
6. Can you play an accompaniment of moderate difficulty?

Have you been willing to sacrifice other pleasure for the sake of your music?

Granting these qualifications there is still something to be done in training these talents for effective service. The training of the student should be a high school consideration that it has in the past when the emphasis was placed on the training of the technician, the ability to sing or play. The basis or starting point of the academic training should be a high school education and to do this the student should ask as much of college or normal school as is possible, for they will be an asset to him in his work.

Next, in his professional music training including his technical work and intensive studies in theory, history and appreciation? This music training should be supplemented by a second type of professional training, that of the teacher. Certainly, courses in general methods of teaching are not too much to ask of a music teacher, as well as courses in child-study, history of education, psychology, sociology, esthetics, acoustics, a knowledge of other instruments than his own, and practice teaching in piano, voice, or whatever branch he has chosen.

Academic Studies

His advanced academic training should include a thorough working knowledge of English and also modern languages, general history, and science. Then we come to the topic—What kind of institutions and teachers can best train my talents? If the student wishes to enter a music conservatory he should consider the following points, which should be his basis for judgment:

1. The number of instructors and the character of their training.
2. The number of students enrolled and the minimum attendance period.
3. Requirements for entrance, and for the degree or certificate.
4. Standard of advancement from grade to grade; examinations, and systems of marking.
5. Comparison of annual amount expended on music instruction and the total tuition fees.
6. Size of the endowment, if there is one.
7. Opportunities for hearing concerts and opera.
8. Proximity to a college or university for the advanced student's training.

If the student has not already decided upon the kind of teaching he wishes to do, the opportunities which come to him during his training period will allow him to make a choice for which he will feel especially prepared. But also the prospective teacher should keep in mind some definite aim and every effort toward the goal of becoming a successful teacher.

Be Generous with Praise

By Arthur Schuckla

Dolly came home in tears. "What's the matter?" asked her mother. "Didn't you have a good lesson?" "No," she sobbed. "Well, why are you crying then?" asked her mother. "Because he didn't say 'any thing,' was the surprising answer.

It seems Dolly had expected her work to be praised, and she had been disappointed. Man needs a heaven, and a child needs praise. This is not the most lovely trait of human nature, but it is a very real one. There are many songs of praise that do so, for nothing is more powerfully than praise.

Praise to a child is like water to a thirsty plant. Every effort of a child should be noted and appreciated.

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Impressions of Indian Music as Heard in the Woods, Prairies, Mountains and Wigwams

A Sketch of the Ceremonial Songs of the Blackfeet Indians

By ARTHUR NEVIN

To have the real awakenings that Indian music is capable of producing one should actually live with and also part in the every day life of these interesting people. There should be experienced the hidden stratagem of the prairie and its lure of flowering growth, so brilliant in its colorings, its subtle perfumes which drift with the soft breezes and spread a fragrance of a delicacy which the memory will never cease to hold. There, where the winds keep secret the force of their magic spell through which they grasp the song of a singer and rising, wait it with delight to the blue of the sky as distance leads to distance a passage for its echoing flight.

The song of a traveler, the chant of a "medicine-man," a hymn to the sun, goes hand in hand with surrounding charms that play over the vast expanse reaching out to the touch of the heavens at the horizon's meeting place. In that land, hear the songs of the Indians.

There is a diversity of moods in the music of the Blackfeet tribe (whose reservation lies in the northwestern corner of Montana), moods of stress and sorrow, to the vivid songs of love and romance. In these songs, the Indians show a keen power of melodic structure. Religious music has but little variety. To the unaccustomed ear, one dirge following another, seems but a repetition of the former. At a service of a religious society (the ceremony of the "Beaver Bundle"), from eight in the morning to five in the evening, with a pause of less than an hour for the mid-day meal, I sat with the members, during which time over two hundred dirges were sung, either as solos or ensembles. Each dirge was a musical application to an article taken from the bundle, which contained symbols of talismanic value. So similar were these vocal offerings I could not distinguish one from the other. To the Indian, these dirges have individual characteristics which are, to them, quite distinct. The proof of this highly cultivated discernment lies in the fact that the ear is undisturbed through the lack of words. There are no texts to the real, traditional Blackfeet songs. Inflections give the sentiments. I recall but one bit of a song that had words. That was sung by children as they played a game similar to our "catch." To the children, the words do the catching, words to the effect, "you're a little pole cat and you can't catch me," were set to a tune.

Laments and Dirges

When the Wild West shows were traveling over the country, Indians visited before and after the performance, when asked to sing, persistently sang laments, chants or dirges which spread the impression that melody did not exist in the world of a real Indian. There are possibly two reasons for the constant use of this monotone, religious rendering. First, it is rather awe inspiring and suggests a more uncivilized fear of people, which an enterprising manager might not only request but demand that they sing. Second, the Indians, of the deepest emotional nature. No mortal can suffer more acutely from nostalgia. New ways, new days were constantly coming to these members of the traveling show. Depression would fall upon them through the actual seeing of sights unbelievable, casting them, through sensitive superstition, into the fear of a witchery land, the wonders of which were beyond their comprehension, and they naturally turned to the all wise protection of their god, the sun.

Considering the hundreds of thousands who visited these performances, it stands without argument that the Indian had no sense of melody. Only the few who were Alice Fletcher's admirable collection of aboriginal music were of a different opinion. Then, through the unique dressing of melodies found by Cadman, Lacombe, Kilton and others, the music came to acknowledge the lyric charm these songs possess.

The melodic flow that is found in the "Night Songs," need never fear for romantic appeal. This style of song is equivalent to our "serenade." During the four

Edwards's Note—Arthur Nevin was born at Vinona, Edwards, Pa. He is a brother of the late Dr. Nevin. His education was received in the public schools of Vinona, Pennsylvania. He studied musical theory with Percy Goetschius and piano with Otto Brendel, and voice with Karl Knebel at the New England Conservatory. He became the pupil of O. R. Baber and Karl Knebel. He spent the summers of 1903-1904 among the Blackfeet Indians of Montana, collecting musical material. His opera, *Polo*, based upon the sun legend of the Blackfeet Indians, was produced at the Royal Opera House, in Berlin, in 1910. Other operas, *Twilight* and *A Daughter of the Sun*, were produced in Chicago in 1912. Mr. Nevin has been a professor of music at the Kansas State University and did much of his work for the war. Mr. Nevin has been a member of the American Academy of Music, and has been a trained nurse. His two sons, killed in the service, one being quite badly wounded in Europe.



On the third day of the Sun Dance the Indians have completed the monument to Natosi, their sun god. It is an octagonal structure of newly hewed saplings, measuring about fifteen feet in length, which are stuck into the ground at regular intervals. Just before the finishing touch of this monument takes place from twelve to fifteen hundred men and women form a circle around it, the diameter of this circle measuring over an eighth of a mile. At a given signal one of the most significant bits of music begins. Its construction consists of the most clever rhythmic uses of the interval of fourth, reiterating this interval again and again. It has some passing thirds, but the theme is so invented that it forms the basis of a canon, which, owing to the great distance covered by the singers, takes on such a rendering. It is called "Ceremonial Song."

For this occasion the singers dress in the most gorgeous of their clothing. Buckskin shirts thickly embroidered with the most brilliantly colored beads. Trousers heavy with the weight of thousands of beads, while the mocasin decoration is in keeping with the sumptuousness of the other garments. The sun's rays strike forth continual flashes of marvelous prismatic flares, glittering and gleaming with the rhythm of the song until one almost believes the sun is actually sending fantastic satellites with response to the praise these subjects are offering. During the singing of this Ceremonial Song, the singers, in stifled dignity of step, converse with the musicians, who are standing in a line. Reaching the monument they utter loud cries, which are almost war-like. Blankets, head dressings, belts and other personal belongings are placed on this religious offering as sacrifices to the sun god. With the completion of this service the village takes on an entirely new phase. The dancing begins. The social entertainments take place. Wolf songs, Beaver songs and Buffalo songs are heard. The sun dance is a most tremendous action bursts forth among the people.

War Songs

The war songs are the thrilling songs. These stirring melodies, interrupted by deep, guttural utterances, make one realize the power and the courage of the warriors who have awakened in the breast of warriors during the days of warfare that kept driving these unfortunate people farther into the West. These songs are sung by a group of chiefs, famed through daring adventures of the youth. The song is a society called, "Mad Dogs," and they entertain the many visitors of other tribes, who travel miles and miles to give the "hand of good-will" to the hosts who in the past were their enemies. These guests represent the Sioux, Crow, Flathead, Snake and other tribes of the plains, all of whom were at one time or another at war with the Blackfeet. The tomahawk is now buried and in its place these men and women over battles long past.

A chief may arise from the seated group and, naming a chief among the visitors, relate an encounter that took place between them. The one reciting the episode is always the victor, the other admitting having been vanquished. But when it comes the vanquished one's turn to speak, he is most likely to tell of another combat with the above-mentioned visitor, when it was his fortune to win. And the former conqueror will then admit his defeat. The telling of these stories is called, "Counting Coos," and at the conclusion of each recitation a war song is sung. This music starts off in a low, heavy tone, with foreboding significance, which gradually grows in volume, and then, as the chiefs seem a part of the rhythm of the song. The chiefs have formed a circle and in keeping with the beginning of the theme, they move in a slow dance of rigid motion. About every other measure the singing becomes more agitated, both in spirit and movement of the dancers. Continually growing toward the fury of its completion, the song changes more rapidly to greater savagery, each dancer now choosing his individual steps and attitudes.

ARTHUR NEVIN

Now one chief will cry out above the voices of the others, this example followed by another chief, who is fast falling into the clutch of turbulent excitement that waxes more and more intense. More frequent now become the interposing of the war cries. They no longer come as part of the song, but burst from unpraised or lowered head and drive sharp, cutting chords into the increasing beat of the listener's pulse that moves on with the vigor of the scene. The bells that are fastened to the dancer's waist to rattle in their ring-leaders' hands to a higher pitch as the war cries begin to rend the air; they strike up into the heavens where they tremblely hesitate for a moment, then, as though crazed by their fury, scatter, raving in wild confusion. Of a sudden one is conscious that the dance has ended. With the united voices the last war cry bolts forth and the dancers are reclining on the ground, their naked breasts heaving from the violence and the perspiration glistening on their tanned bodies. Hiccup? No. It is like the fascination of a ghost story, told in a group of friends by the glow of a log fire.

Sweet Lodge Song

The Indians call their wigwams *lodges*. In fact, all sheltering, for man or beast, take that name. The Sweet Lodge is a covering in which a bath, similar to the Turkish bath, is taken, and it has been a practice as old as their traditional history. They are built by the placing of one hundred willows firmly placed in the ground, then bent over and interlocked at the top. The shape is oblong, and long enough for the bodies of two men with a space between, where an excavation is made (about a foot square) to receive stones, of cobble size, that are tightly heaped on a fire immediately in front of the structure. Blankets are thrown over the willow frame and tucked close to the ground. When all is ready, the stones are lifted by two sticks, placed in the excavation, the blankets fastened at the entrance and then at intervals, water is thrown on the stones. The lodge is but three to four feet high and the steam then begin the ritual. Twenty chants are sung, after which the bathers arise and going to a stream nearby, plunge into the cold waters that race down from the snow-capped Rocky Mountains.

The chants are low in quality, being uttered through the nostrils and mostly monotonous. However, they are significant themes since both men carry them make a perfect intonation. And woe to the bathers if they turn their backs to the others outside, waiting for their turn and listening attentively and shame would fall upon the chanters if they made failure either in the chant or its position on the list.

There may come to those who read, a humorous impression of the practices herein given. Knowing the Indians as I do, I respect every one of their religious which they perform their different services. We, who live under entirely foreign conventions, must not be too critical. Men of our own race have peculiarities. For instance, the "cow-boy" I do not believe it is generally known that, during the long drive took place years ago, great difficulties came to the cow-boys in charge. The herd, daily traveling deeper into the strange lands, called for useful management on the part of the cow-punchers, to keep the steers in control under the nervousness the strange surroundings developed. I do not believe it is generally known that these cow-punchers, during the night, would ride slowly around the resting herd and sing "cow lullabies" and it is generally known that the effect upon these animals was boys called these songs "doggie songs" and the use of the cowmen, at night, was as useful as the lasso during the day.

I have attempted to give here only the most imposing use of music as rendered by the Blackfoot tribe. They have their slumber songs, songs for games, songs to heal the sick. "Medicine men" have their songs to call ability which they firmly believe they possess. I have never seen a people more devoted to their music, and dependent upon and more highly valuing music. To fully realize their devotion to this art and its emotional appeal, one after day with them—in their wigwams, travel day—should practically forget one's origin and become an Indian. Stopping at an "agency" and merely making visits to them, gives anything but a real understanding and appreciation. The Indian is stoic before the white

man. He realizes the hopelessness of their conditions and that a mightier race, not understanding, gives them little thought and seldom a thought that could be called serious. After dropping the habit of comparison, forgetting the conventions of my own people and living only in the life and laws of the Indians, I found a new realm, all its own, where romance, idealism and glorious flights of imagination were the chief factors of its domain. I know I have a real affection for these aborigines and I today of no friendship so unselfish, so real and sincere as give when once convinced of faithful reciprocity. When a man tells me he knows the Indians, I follow the statement by condemning them, I have never failed to find that he knows them only from the outer edge of their life. Several years ago I met a young man in Berlin, Germany. At the time preparations were going on for the production of my Indian Opera, *Poia*. This young man, in almost startling tones, said to me, "I know the Indians. Why, I once worked in a store near a camp and one day I sold a baby-carriage to a squaw." I went my way, silent, but in deep indignation, and with a higher respect for the American Indian.



CARLOS TROYER

The Passing of Carlos Troyer, Musician and Explorer

Famous Friend of the Indians and the Notable Work He Accomplished

JUST AS THE ETUDE was going to press for this special interest in the life of the explorer of one of the greatest workers in this field came to us. Carlos Troyer died in the city of San Francisco, July 26th, 1920.

This famous investigator was born in Mainz, in 1837. At the age of eleven he toured Germany, Austria and Holland as a violin prodigy. Jenny Lind took a great interest in the little fellow and advised him to study piano. This he did with Dr. Aloys Schmidt and with Henselt. Later Franz Liszt took an interest in him and he became one of the lesser known satellites of the great master. Refusing a professorship at conservatories in Frankfurt and in Stuttgart, he decided to become an American and arrived in New York City, where his excellent letters of introduction soon enabled him to secure a fine clientele of pupils and musical friends. It is said that the late Theodore Roosevelt received a few piano lessons from the explorer.

The musician's love for travel and excitement consumed him and before long, on the advice of L. M. Gottschalk, he gathered together a company of Italian, French and German opera singers and toured South America. At first the venture was a great success,

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but contagious diseases caused the death of several members of his company and he was ruined financially. He next appeared in the rôle of an explorer, penetrating the Amazonian forest and making notation records of the bird songs and the tribal songs of the natives. Among other things he reported that the howling of the red-faced monkeys had a definite melodic line and was not unlike the music of adjacent tribes of natives. In his account of his adventures he tells of being captured by a savage tribe of Incas who were about to kill him, when he played to them on the violin and exhibited an air gun which so interested them that his life was spared.

Upon his return to Rio Janeiro the Emperor, Dom Pedro, who formed an attachment for Troyer, ordered that all of the musician's records of tribal melodies should be arranged musically and set to Portuguese words. This work was just about completed when Dom Pedro himself lost his throne.

In the sixties he returned to New York again and became successful as a teacher. About 1870 he removed to San Francisco. In that city he became the librarian of the *California Academy of Sciences*, engaged in explorations of the southern part of California. Because of this one of the highest and noblest mountains discovered is now charted on the maps as "Mount Troyer."

In 1888 he made a special trip to the Zuni (Isonye) tribe of Indians, believed by many to be the most highly developed and at the same time the oldest tribe in the United States. After long residence among these remarkable Indians, Troyer made records of some of their principal songs, which are now published as *Traditional Songs of the Zunis*. These, in Troyer's arrangements with English words, were so beautiful that great artists like Schumann, Henck and David L. Johnson immediately adopted them in their recital work. The most successful of these is the *Invariation to the Sun God, The Frigate Sun Dance*. Also the *Kionwa Uter War Dance*, which he arranged for the piano, is well known.

Realizing that with approaching old age he would not have an opportunity to carry out his desire to lecture extensively upon the music of the Zunis, he decided to put his lecture in print in the form of a program of his works arranged for concert performance. This lecture is now published, giving a wonderful historical outline of the *Cliff Dwellers of the Southwest*.

Interesting Facts About the Indians

FIFTY-EIGHT distinct languages of Indian tribes are recognized by the American Bureau of Ethnology. At least as many as fifty-one linguistic stocks of Indians, different from those in the North, exist south of the Mexican line.

Pocahontas, King Philip, Tecumseh, Pontiac and Black Hawk, of history, were all Algonquians. At least 150 commonly used American words are of Indian origin, such as Chipmunk, Caucus, Hickory, Moccasin, Moose, Mungwump, Pemican, Persimmon, Racoon, Skunk, Squash, Terrapin, Tomahawk, Tuxedo.

Hundreds of geographical names in America are of pure Indian origin.

Mexican and Central American Indians devised elaborate calendars.

Among the Iroquois Indians the position of the woman was very high, and female chiefs were by no means unknown.

Generally speaking, the skull capacity of Indians is less than that of our average white man.

In South America it is reported that of 40,000,000 of Indians, 30,000,000 are Indians or have an admixture of Indian blood.

The following vegetable products were cultivated in America in Pre-Columbian times by the Indians, and are indebted to them for these products: now bring- ing the world an annual revenue counted in thousands of millions. Potatoes (common and sweet), maize (sweet and field corn), beans, cocoa, vanilla, kidney beans, squash, pumpkin, peanuts, pumpkins, maple sugar, tobacco, quinine, etc.

In 1825 the total population of all America was estimated at 13,000,000 whites, 6,000,000 negroes, 6,000,000 halfbreeds, and 9,000,000 Indians. The last census revealed that in the United States there were 91,721,557 Indians and 146,863 of other races.

Scientists say that man has existed on the American continent for at least 25,000 years and not more than 200,000 years. Take your choice.

THE ETUDE



Indian Musicians in the Modern World

"Red Cloud," Famous Indian Performer on the Soudaphone, Tells of One of the Most Remarkable Careers in All Musical History

[EDITOR'S NOTE.—The following story is given direct to THE ETUDE from "Red Cloud"—Mr. John Koon—the giant Soudaphone player of the Sousa Band who was born in the heart of a Sioux Reservation, and is now acknowledged one of the very finest living performers upon his instrument. The Soudaphone was named thus by the manufacturer in honor of the inventor, Mr. Sousa, and is now used in bands in all parts of the world. It is a form of the large bass helicon tube (bombardon) as adjusted, by Mr. Sousa, but it that its tones are not heard a half mile down the street before the band comes in sight. It affords also a wonderful refinement of the effects of its predecessor in concert bands.]

Story of Princess Watahwaso and Others

"When my mother carried me around on her back as a little papoose, probably the very last thing that my tribesmen ever dreamed of was that some day I should play in the greatest of modern bands. Certainly, there was nothing in my childhood surroundings that suggested it. I was born on the Fort Peck Reservation. There were 32,000 Sioux on the reservation then and 9,000 head of cattle, at Poplar, Montana. My earliest recollection of hearing music is hearing my own mother sing. She sang at all times, especially when I was a baby, and I loved to listen to her and to the other women singing the old, old songs of my tribe. Many of the songs had probably gone back for centuries, and although they had been carried down without any musical notation, it is hardly likely that they ever varied very much in any tribe. The Indian has a respect for music that in some instances rises to a superstition. I doubt whether any of the white races has an understanding of the Indian's unseated love really is. The instruments are virtually limited to drums, flutes and rattles, therefore, most of the music is singing, largely without words but to special syllables.

"Can any one realize the spirit of independence of the Indian and why for so many years he looked upon the Indian Bureau, at Washington, often represented by old worn out, good for nothing political henchmen, as a curse to the race? Many of these men kept their positions by causing strife and the Indian naturally detested them. The interminable blunders in trying to curb the race instead of permitting it to develop along natural lines in the right way can never be forgotten. They realize (at least some of them do) that the Indian has within his own people men capable of managing affairs; but none of these men, owing to political intrigue, has ever been permitted to participate to the extent that the Indian is relieved of the idea that he is a subject or a ward. It relieves me to say this, as I have wanted to get it out of my system for a long while.

"When I was a child the Government realized that certain dances and ceremonial songs might incite the tribes to warfare and therefore prohibited them. For this reason I never took part in a War Dance, although when I was a very little boy I remember two battles with the soldiers. It seems a kind of a dream now. My mother took me out on a butte where we could overlook the field and yet not be seen. I saw the braves go forth on horseback with their brilliant costumes and their war-paint and I saw the great far distance the smoke of the troops came out in their dark blue uniforms. Then the firing commenced and I saw the braves topple off their horses and knew that many of them would never come back. It appears that our tribe was to be unjustly discriminated for horse stealing for which it was not responsible.

"The Indian, when he has the fair balance of power, will not sit down before injustice and he becomes a terrible fighter. This time, for once, the Indians were victorious and the soldiers had to retreat. The Indian does not want to be made to do things. For instance he does not want to be made to cut his long, shiny, black

braids of hair because he thinks they are much more beautiful than short hair. Again the ceremony of cutting the hair is one associated with death, mourning and humiliation. Cutting his hair breaks his spirit. The Government knew this and forced him to cut it as it forced him to live in log houses instead of tepees and wear clothes often entirely unsuited to his life. Consequently tuberculosis stepped in and the American Indian died by the thousands. Do you wonder that he fought superior numbers against such wicked stupidity?

"The process of 'civilization' with the Indians must of necessity be a gradual one. When I was a little boy I was sent to Fort Shaw to be educated. Then I went to the Haskell Institute where I studied modern music, later I went to Carlisle where I was the so-called star Full-Back on the famous Carlisle football team for three years. Meanwhile I had always been interested in music and as my instrument was the tuba, I played it whenever I had a chance. At that time Buffalo Bill (Col. Wm. F. Cody), who understood Indians and treated them right, engaged me as a circus musician in his great show. I toured with this show through Europe, giving the crowned heads and the citizens an idea of Indian strength and endurance in what is really a very tedious business even for a circus musician. I have now. We were kept on the go so much that I never had very little good music except that played by our own band, which was a very good one.

"When I came back to America I became more and more interested in music and for a time I was in the Dennison Wheelock Indian Band and finally achieved my great ambition to play in the Sousa Band. Mr. Sousa must have an inborn feeling for the Indian because his famous suite *Dwellers in the Western World* he has

an Indian section which, although composed of themes which are entirely original with him, have all the characteristics of Indian music quite as though some departed Indian spirit had inspired him. Of course, the piece is a great hit every time we play it. Leut. Sousa has an uncanny way of seeing through things and getting others to understand and execute the effects he wants. There has never been a bandmaster like him in going so far out of the way to draw out the beauties and new effects.

"The new interest in Indian music does not surprise me. To me, its charm has been known for years. What could be more romantic than to see on horseback a brave silhouetted against the sinking sun singing a love song to some sweetheart hiding behind the door of a tepee. Once I went to a horse show and I heard an indescribably beautiful melody played upon the Indian flute. Few people know that horses are very sensitive to music. They will bear it in the far distance and seem to be fascinated by it. When we play such music in a investigate. There, high up in a cottonwood tree was a brave playing a love song to his departed love. The music seemed to reach far over the valley and it was difficult to tell whence it came. I listened for a long while as he played on and on. The name of the song was *Cante-ma-cipa* and it meant "My heart is sad and sore for longing." It was a picture there in the solitude that few could forget.

"Many composers have caught the Indian idea in modern music by the utilization of real Indian themes. When I hear such music and know that it is real and not a parody, all of the old fire comes back in me. It is the 'call of the wild' to me. When we play such music as the *American Indian Rhapsody* by Preston Ware Orem, founded on real Indian themes, given him by Thurlow Leaurance, a piece that has been one of the big numbers for many years, I feel as though I could jump right up and 'holler.' I heard some of those same themes when I was a little papoose and they are in my blood and always will be in the blood of my children as long as the race lasts.

Princess Watahwaso and Others

The interest taken in the American Indian upon the concert stage of to-day is very gratifying to those who have so long been concerned for the welfare of the race.

The Princess Watahwaso, who, during recent years, has been attracting wide attention, vindicated the prophesies of her admirers by the immense success of her first large New York recital at Aeolian Hall last year. It has been our pleasure to have heard Watahwaso for many years, and the development of her naturally beautiful and powerful voice has been a great inspiration. She was born the daughter of Joseph Nicola, a Penobscot chieftain, on an island near Bangor, Maine. Her father was an educated man, and Watahwaso accompanied him as a child when he lectured upon the Indians, interpreting the Indian dances and songs. She was then taken to Cambridge, Massachusetts, to be educated. Later, she studied with Sanford Radnorovitch, of Chicago and with William Thorpe, of New York. For some years she was the soprano in one of the



RED CLOUD—"SOUSA'S SIoux"

GIPSIES
TZIGANES

From Mr. Poldini's most recent *opus*, a set of three pieces in Gipsy style. To be played brusquely and with fire, in the manner of a Hungarian *czardas*. The melody in the *Trio* is based upon that form of the Minor known as the Hungarian Scale, Grade 4

ED. POLDINI, Op.86, No.3

Con fuoco M.M. $\bullet = 126$

Con fuoco M.M. ♩ = 126

2/4

p

f

cresc.

p scherzando

cresc.

f

cresc.

TRIO

ff

Fine

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INDIAN LOVE SONG

INDIAN LOVE SONG
ON AN INDIAN MELODY

CHARLES WAKEFIELD CADMAN

This number serves to display the effect to be attained by the use of rich chromatic harmonies against the sombre, diatonic aboriginal theme.

With lightness and simplicity M.M. Op. 69

mp

cresc.

1 2

rall.

pp

rall.

dim. e rall.

pp

ppp

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DANCE OF THE TOYS

A tacking little *Air de ballet*, with three well-contrasted themes. All the phrasing and dynamic signs should be observed most carefully. Play with lightness and delicacy. Grade III

Allegro M.M. ♩ = 108

LEONORE LIETH, Op. 41, No. 1

A LONELY GIPSY MAID*

WALTER ROLFE

Two favorite themes are introduced in these two pieces. Grade 2½.

PEASANT GIRL

WALTER ROLFE

Tempo di Valse M.M. ♩ = 54
Poet and Peasant—Suppé

WALTZ

SIoux SCALP DANCE*

SECONDO

LIEURANCE-OREM

Feroce M.M. $\text{♩} = 120$

ppp cresc. poco a poco

p

mf

ff

Con brio

From "American Indian Rhapsody" (Piano solo)
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SIoux SCALP DANCE

PRIMO

LIEURANCE-OREM

Feroce M.M. $\text{♩} = 120$

pp cresc. poco a poco

p

mf

f

ff

Con brio

SECONDO

THE ETUDE

Furioso
ff
allarg.
ffrem.

ROSE PETALS

ROMANCE
SECONDO

PAUL LAWSON

Andante moderato con espress. M.M. ♩ = 76
mf cantando
Fine
p
rit.
LCU.

THE ETUDE

PRIMO

Furioso
ff
allarg.
fff

ROSE PETALS

ROMANCE
PRIMO

PAUL LAWSON

Andante moderato con espress. M.M. ♩ = 76
mf cantando
Fine
p
rit.
LCU.

WHISPERS OF LOVE

VALSE

A. LOUIS SCARMOLIN

A valse lente (slow waltz) in modern style. The principal theme should be played in the manner of a song, with much freedom of tempo.

Moderato M.M. $\text{♩} = 68$

p *molto rit.* *rit.*

allegro *rit.*

rall. *molto rall.*

Un poco piu mosso *Fine* *lightly* *triaz.*

p *D.S.**

dolce *TRIO*

* From here go back to 8 and play to *Fine*; then play *Trio*.
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rit. *lusingando* *cresc.* *appassionato* *piu p.* *D.S.*

IN COLONIAL DAYS

J. LAMONT GALBRAITH

A gay little *gavotte* in the old English style. The various imitative passages between the voices give just the necessary polyphonic touch.

Tempo di Gavotte M.M. $\text{♩} = 108$

mf *ten.* *p* *mf*

ten. *p* *mf*

ten. *Fine*

p *cantabile* *rit.* *allegro*

p *rit.* *D.O.*

p *rit.* *D.O.*

p *rit.* *D.O.*

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A WINTER FROLIC

A sort of polka movement, which, if played faster, might be turned into a galop. Grade 3½

Allegretto M.M. ♩ = 108

MRS. R. R. FORMAN

Young Folks' Musical Composition

PRIZE CONTEST

TO encourage an interest in the subject of musical composition among children and young people, THE ETUDE herewith announces a Musical Composition Prize Contest for pieces written exclusively by Young Folks under the age of sixteen.

The competitors will be divided into two classes—

Class I. Young Folks under the age of Twelve Years.

Class II. Young Folks from Twelve to Sixteen Years.

Three prizes will be awarded in each class to the winning composers:

1st Prize	2nd Prize
\$15.00	\$10.00
3rd Prize	
\$5.00	

Conditions

- I. The contest will close on January 1st, 1921. The Contest is open to Young Folks of all nationalities.
- II. The compositions may be a Waltz, a March, a Polka, or other similar dance forms.
- III. Each composition must be not over sixty measures in length and may contain two or three original contrasting themes, or melodies.
- IV. Each composition must bear on the first page the line in red ink: "For THE ETUDE Prize Contest."
- V. On the last page the full name, address and age of the competitor at the last birthday.
- VI. Attached to the composition must be the following properly signed guarantee by the composer's teacher, parent, guardian or minister: "This composition was written by _____ whose age is _____ and was to the best of my belief composed and written without adult assistance."

Signed: _____

It is unnecessary to send an additional separate letter.

VII. Piano compositions ONLY will be considered.

VIII. Compositions winning Prizes will be published in the usual sheet music form.

The Winning Compositions will also be published in THE ETUDE.

IX. No Composition which has previously been published shall be eligible for a prize.

X. If return of manuscript is desired postage for return must be enclosed.

XL. Address "Young Folks' ETUDE Prize Contest," 1712 Chestnut St., Philadelphia, Pa.

MONEY! MONEY!! MONEY!!!



The Shortest, Easiest and Surest Road to Prosperity and Success

A Subtle Principle of Success

This subtle principle in my hands, without education, without capital, without training, without experience, and without stop or waste of time and without health, vitality or will power has given me the power to earn more than a million dollars without selling merchandise, stocks, bonds, books, drugs, appliances or any material thing of any character.

This subtle and basic principle of success requires no will power, no exercise, no strength, no energy, no study, no writing, no dictation, no concentrating and no conscious directing. There is **nothing to practice**, nothing to study, and nothing to sell.

This subtle and basic principle of success does not require that you practice economy or keep records, or memorize, or learn to do anything, or force yourself into any action or invest in any stocks, bonds, books or merchandise.

This subtle principle must not be confused with memory systems, "will power" systems, Christian Science, psychology, magnetism, "thrift or economy," nor should it be confused with health systems, auto-suggestion, concentration, "personality," self-confidence, or opportunity, nor should this Subtle Principle be confused with initiative, mental endurance, luck, chance, self-analysis or self-control. Neither should this principle be confused with imagination, enthusiasm, persuasion, force or persistence, nor with the art of science of talking or salesmanship, or advertising.

No one has ever succeeded in gaining success without it.

No one has ever succeeded in failing with it.

When I was eighteen years of age, it looked to me as though I had absolutely no chance to succeed. Fifteen months thereafter I was a public school was the extent of my education. I had no money. When my father died, he left me twenty dollars and my estate, and I was left with nothing. I had no friends for I was negative and of no advantage to any one. I had no knowledge of life and was a real problem, even though I had "character" and I was a "strong" man. I was a dependent and thought of eternal misery arose in my mind constantly. I was a being and walking worry machine.

I was tired, nervous, restless. I could not sleep, I could not digest without distress. I had no power of application. **Nothing appealed to me.** Nothing appeared worth doing from the fact that I could not do anything for myself. I was a dependent and thought of eternal misery arose in my mind constantly. I was a being and walking worry machine.

I was a pauper in spirit that I mainly depended on drugs and doctors for my health, as my father before me was a "doctor" and depended on luck for success. The result of this attitude on my part was greater weakness, sickness, failure and misery, as I always the one under similar conditions.

Gradually my condition became worse. I reached a degree of misery that seemed intolerable. I reached a crisis in my condition, and my failure and adverse condition.

Out of this misery and failure and pauperism of spirit—out of this distress—arose within me a desperate reaction and I first effort to live and through this reaction, arose in me the discovery of the laws and principles of life, evolution, personality, mind, health, success and supremacy. Also out of this misery arose in me the discovery of the inevitable laws and principles of failure and sickness and inferiority.

When I discovered that I had unconsciously been employing the principles of failure and sickness, I immediately began to use the principles of success and supremacy. MY LIFE, UNDAUNTED, IS AN ALMOST IMMEDIATE CHANGE. I overcame sickness through health, weakness through power, inferiority through superior evolution, failure by success, and converted pauperism into supremacy.

I discovered a principle which I observed that all successful personalities employ, either consciously or unconsciously. I also discovered a principle of evolution and believed that if I used it, that my conditions would change, for I had not one disease—Failure, and therefore no health, no success, and I began to use this principle and out of it arose my ambition, my powers, my education, my health, my success, my supremacy, etc., etc.

You may also use this principle of success deliberately, purposefully, consciously and profitably.

Just as there is a principle of darkness there is also a principle of failure, ill-health, weakness and meanness. If you use the principle of failure, consciously or unconsciously, you are bound to fail. Failure. Why seek success and supremacy through blindly seeking to beat your path through the maze of difficulties? Why not open your "mental eyes" through the use of this subtle success principle, and thus liberally and consciously and successfully achieve your destiny in the direction of supremacy and away from failure and adversity?

I discovered this subtle principle, the key to success—through misery and necessity. You need never be miserable to have the benefit of this subtle principle. You may use this success principle just as successful individuals of all times, all countries, of all ages, and of all religions have used it either consciously or unconsciously, and as I am using it consciously and profitably. It requires no education, no preparation, no preliminary knowledge. Any one can use it. Any one can attain, employ and capitalize it and thus put it to work for success and supremacy. Regardless of what kind of success you desire, this subtle principle is the key that opens the avenue to what you want.

It was used by

Moses,	David-Groce,	Edison,	Mohammed,
Cyrus,	Washington,	Columbus,	Christ,
Napoleon,	Chas. E. Hughes,	Wanamaker,	Demetrius,
Benjamin Franklin,	Abraham Lincoln,	Albion,	Albion,
Rockefeller,	George Washington,	Andrew Carnegie,	Plato,
Emerson,	William Pitt,	Franklin D. Roosevelt,	Benjamin Columbus,
Spencer,	Sarah Bernhardt,	Mark Twain,	Vanderbilt,
J. P. Morgan,	Nichols,	Moxy,	Mark Twain,
Harrison,	Woolworth,	Woolworth,	Mark Twain,
Woodrow Wilson,	Chlorine,	Benjamin Franklin,	Mark Twain,
Charles Schwab,	Alexander the Great,	Mark Twain,	Mark Twain,

and thousands and thousands of other famous and successful men and women of all times and of all countries, and of all religions, and of all colors make room for the action of this Subtle Principle of Success. None of these individuals could have succeeded without it—NO ONE CAN SUCCEED WITHOUT IT—NO ONE CAN SUCCEED WITHOUT IT—NO ONE CAN SUCCEED WITHOUT IT.

Every one realizes that human beings owe a duty to each other. Only the very lowest type of human being is selfish to the de-

gree of wishing to profit without helping some one else. This world does not contain very great numbers of the lowest and most selfish type of human beings. Almost every one, in discovering something of value, also wants his fellow man to profit through his discovery. This is precisely my attitude. I feel that I should be neglecting my most important duty towards my fellow human beings, if I did not make every effort—every decent and honest effort—to induce every one to also benefit to a maximum extent through the automatic use of this subtle principle.

I fully realize that it is human nature to have less confidence in this principle because I am putting it in the hands of thousands of individuals and a few pennies—less than the actual cost of printing, writing, composing and advertising it—just I cannot help the negative impression I thus possibly create. I must fulfill my duty just the same. I do not urge any one to procure it because I offer it for a few pennies, but because the results are great—very great.

This subtle principle is so absolutely powerful and overmastering in its influence for good, profit, prosperity and success, that it would be a sin if I kept it to myself and used it only for my personal benefit.

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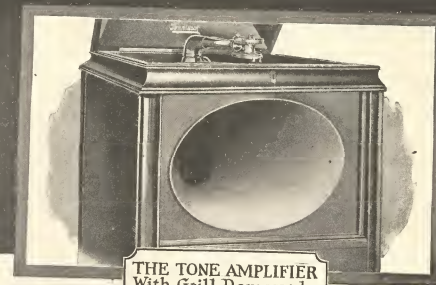
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this time - worn piece, With a gus - to that shouldn't be missed. rit. f (Sway arms and body in exaggerated manner)

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a tempo

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p *fp* *pp* *legato* *cresc.*

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ff *decrease.* *pp* *p³*

ff *h)* *1* *2* *Fine*

M. M. = 132

TRIO *mf* *f* *p* *D.C.*

a) Much easier if played with both hands.

b) To avoid the awkward turn over the thumb, the upper fingering is recommended. Be sure, however, to use the pedal as indicated, so that the upper B may not be lost.

c)

d) As before.

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In meditative style; to be played in broad style, with large tone.

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Slowly, with feeling M.M. ♩ = 72

VIOLIN

PIANO

mf

rit.

a tempo

f

rit.

p

cresc.

f

rit.

p

rit.

dim.

p

rit.

pp

D.C.

Last time to Coda

p slightly accel.

Last time only

Coda

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FROM THE YELLOW STONE

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THURLOW LIEURANCE

Moderato con moto % poco rall.

1. Whis - per - ing pine trees, Chat - ter - ing
2. Ice - drifts are float ing, Moose on the

geese hill Bright yel - low moon, Mead - ows at peace.
Bright noon - day sun Warm's buck and doe

Mur - mur - ing wa - ters, Cry of the loon Out of the
Old boughs are break ing, Young cubs a - lert Two lone - ly

night mounds A No love voice song re crooned, sounds.
Flute

No voice re - sounds. "Pret - ty dawn" Fly with me? From your lakes to my

moun - tains We will live, love and die!

Also Published for Low and High Voice.
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INVOCATION TO THE SUN-GOD

The invocation to the Sun-god and other starry gods is to ask their special protection over the child while asleep, as the mother thinks that the child's earthly care has no power to protect him. She asks to regard the child as the life-giver or the mother of all life, and consider the moon as the abode of all the good souls that have departed from the earth.

In this beautiful song, gesture and pose add greatly to its impress—

LATZO con anima (*With great emotion and fervor*).

The rise and fall in the intonation of her voice is very marked, and a slight retention in the rhythm of each phrase, if not in each measure, is perceptible, which renders the song still more profound and fascinating.

by CARLOS TROYER

[illegible]

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J. M. CAVANASS

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THURLOW LIEURANCE

Andante moderato

Moon
con grazia
Deer, How hear
Your soul di vine.
Sun Deer, No fear
In heart of mine.

THE ETUDE

Più agitato

Skies blue, O'er you, Look down in love;
Waves bright Give light As on they move.
Hear thou My vow
live, to die.
Moon Deer, Thee near,
Be north this sky.
pp

CHARLES C. JONES

FAIR WARNING

May be sung throughout, or recited wholly or in part. A comical characterization of the sporadic rebellion of youth against all convention.

THE ETUDE

JESSIE L. PRASE

Quickly *mf*

1. I'm gon - ta bust a win-der, An' mud-dy up th' floor, An'
 2. I'm gon - ta squirm an' whisper, An' cough like hor - ses do, An'

mf

y'll an' wake th' ba - by up, An' slam th' par-lor door, An'
 miss my dern ol' rith - me-tic, An' sass th' teach-er, too, An'
 eat with all ten fin-gers, An'
 spill my ink an' smear it, An'

atempo *much*

lick my plate By Jingo! An' nev-er wash my neck an' years, R' face R' an-y-thing!
 bust th' chalk in half, An' draw a pic-ture in my book, An' laff, an' laff, an' laff! I'm

atempo *pp*

slower *gradually more excited*

gon - ta chew to - bac - cer, An' puff a ci - gar - ette, An' tare my pants, an' scuff my shoes, An'

mf

slower

git my feet all wet, An' ketch th' mumps r' some-thin' An' say my dol-lar's lost! An' I

pp *breathlessly*

don't care, I'll bet I do it - For I'm sick o' be - in' bossed, I'm sick o' be - in' bossed!

pp

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THE ETUDE

A Possible Remedy for Some Musicians' Nervous Troubles

By Dr. L. K. Hirschberg, A.B., M.A., M.D.
(Johns Hopkins University)

ONLY the hard-working musician can realize what a drain upon the vitality and a strain upon the nervous system is a season of concerts, teaching and study. Few other workers are held at such a high tension and the fact is that the average musician usually shows very clearly in his countenance the marks of the extremely exacting work in which he has been engaged.

One of the more or less recent discoveries of science may prove a boon to the nerve-tired, brain-worn, patience-exhausted musician, by effecting a physiological change in his body. The noted scientist, Prof. Casimir Funk, Dr. Philip I. Hawk and Dr. Olaf Bergheim, after lengthy investigations, attest that a cake of fresh yeast taken in proportions to suit the individual two or three times a day will have a vitalizing effect which may readily lead to improved skill, the calming of irritated nerves and the general stimulation of the entire system.

The real reason why musicians are "nervous" (and by the way, nervousness is a wrong name for emotional irritability) is to be found in the fact that they concentrate mentally with great intensity and at the same time must control their muscular technique with instantaneous promptness and precision. The music teacher confounds this with a self-centered, indoor, sedentary life, with little relaxation or time for the frivolous pleasures which lessen the strain. They are also notoriously careless about obtaining the right foods containing ample vitamins, enzymes, etc. Vitamins, as yet chemically unidentified,

are found in different forms in fresh vegetables, milk, cream and butter. But one form is conspicuously evident in yeast. This is also true of enzymes and other important ingredients in yeast which it is believed by scientists now may prove a very effective agent to turn the blue, melancholy, depressed, unpleasant emotions to optimistic, cheerful, calm, conciliatory, glad and pleasant ones.

The amount taken of the ordinary cake of yeast, which may be bought at most grocers, depends upon the individual. Some have found that it is better to take the yeast a little while before meals on an empty stomach. If too much is taken at a time the stomach may be deranged. In some of the scientific experiments conducted the yeast was taken three times a day with meals; and the spirits of the subjects were greatly improved, their general health benefited, their cheeks became rosier and chubbier, laughter took the place of self-pity and supersensitiveness and chronic resentment changed to complacency and the willingness to go half way in most matters. But what is of greatest interest to the executive musician is that in the experiments noted the agility and adeptness of the fingers, lips and throat, as well as the muscles generally were evidently improved to a marked degree. If yeast were what is commonly known as a drug it would not be safe to take it except under the supervision of a physician, but, on the other hand, it is a highly concentrated food with a peculiar kind of nourishment which musicians and people with nervous temperaments may take to advantage.

Giving the Left Hand a Chance

By L. E. Eubanks

The player of musical instruments, if anyone, should be ambidextrous. The beginner on violin or piano often feels that he could use half a dozen hands to advantage! A left-handed pupil can use a "left-handed" instrument, and should; but my argument is that all players should seek to have just as good a left hand—or right, in the case of left-handedness—as possible. Every teacher must have observed that the pupil who naturally, or from training, has two capable hands instead of one, makes better progress by reason of this advantage.

Admittedly, the best training for any work is the repeated performance (practice) of that work. But nearly always there are other helps, what we might call collateral training, and this is valuable in that it provides for more work to the same end without the satiation resulting from over-application on direct lines. And in this case, left-hand culture, the musician will possess decidedly more specific aids will possess decidedly more specific strength and control for being generally strong.

Anyone can bring up the "secondary hand," whichever one it happens to be. Let your left hand "boss things" for a while, giving it the little things at first. Wind your watch with it, sharpen pencils, etc. Practice at driving nails with a hammer is fine. Reverse the usual position of your hands on such tools as a broom, shovel and axe. Turn your parasol or walking stick over to the left hand, and by all means do a little writing with it at every opportunity.

Such light work will develop control, and give the smaller muscles a chance to start. Developing the large muscles of the arm with very heavy work at the be-

ginning is a mistake, as it tends to embarrass the smaller ones upon whose good work accuracy and control depend.

Gradually you can make the work harder—always remembering that control is worth more than mere muscular bulk. In carrying things, like a suit case or a bucket of water, give your left hand a little more than half the work. As a rule, if you are right-handed, the biceps of your left arm will be better developed than its triceps. To remedy this, lie facing the floor and press the body up to straight arm position (dipping, in gymnastic parlance). From day to day throw more weight on the left arm until you can do the stunt all alone.

Practice throwing a ball or stones with your inferior arm. Also, have two balls thrown to you simultaneously and try to catch one in each hand. Make it a rule to try to do with one hand whatever you can do with the other. If you have a pet athletic sport—and everyone should have—make it a means of strengthening your weaker side. Some games are ideal for this; boxing, wrestling and rowing will give you "two hands." Such one-hand games as tennis and fencing can be made just as helpful to one hand as to the other. And you will lose nothing by the plan of exercising the left hand. When after an hour's left-hand work, it will possess added cleverness; because to use the left hand even fairly well you have had to give the "form" particular attention. There is a bit of psychology involved here, but without going into details, I can assure you that it will work every time, in any one-hand game of art.



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Some Principles of Scientific Voice Training

By Wm. C. Armstrong

Why is it that intelligent people, living in an age where science is king, refuse to accept that same science as being applicable to voice training?

Why is it that people who are neither singers nor teachers and who, therefore, cannot possibly offer an intelligent explanation of the why and wherefore of their counter claims, will insist upon advising vocal students to steer clear of teachers who base their modes of teaching on scientific principles, when those teachers have arrived at their conclusions through a lifetime's study of all phases bearing on a single subject, and who have proved their conclusions through years of practical application?

Why? There can be but one answer—ignorance of the fundamental principles of a subject, which has resulted in hazardous conclusions and unsound advice. That student minds may be purged of the influence of incompetent advisers, we cite, as an explanation of the part science plays in voice training, one of the many interesting cases coming within our personal experience. Miss X had been taking vocal lessons for about a year, when, for some reason or other into which it is not our habit to inquire, she decided to change teachers, and, acting upon the advice of a professional singer, came to study with the writer. Her voice had been trained as contralto, which was, according to observation, the opposite to what it should be, but in spite of observation, the heavy low notes were in evidence.

These heavy tones, starting on low "A," changed to a lighter quality at the first "C" above, and again at the upper "E₁," all notes above the "E₂" being of the quality of the true soprano, which, but for which one might call a disfiguring business or ruddiness, had all the essentials of a superior high soprano. This last was quite in keeping with the narrow face, corresponding smallness of cheek-bones, small nose-bridge, short neck, small vocal organ, a hand wearing a five and a half glove, and a foot a "3A" shoe, all of which being intensely feminine, was in direct opposition to anything suggesting masculinity. And yet there remained the heavy masculine-like low tones.

Strengthening Pulmonary Organs

Now, either all deductions from former investigations were to be proved erroneous, or our diagnosis of the conditions facing us was incomplete. And so it proved to be. For upon further investigation we learned that the health of the student, when lessons were commenced, was away below normal; that, in fact, vocal lessons had been suggested by her physician as a means to strengthening weakened pulmonary organs.

Now, any one understanding the health undermining influence of weakness in the action of organs which infuse the blood

with health-giving oxygen, and which eject health-destroying carbonic gas, knows that a patient so afflicted will be anemic. The bodily functions will be sluggish in action, and the general muscular system relaxed, the condition as a whole being one of lassitude.

Now, the vocal effort is a gathering-together, through muscular contraction, of the forces to resist singing, and something is breath pressure; and the nature of the contraction of the muscles will be in accordance with the nature of the nerve impulse which actuates and controls them. If the nerves act in a half-hearted sort of way, the muscles will act likewise, and their resistance will be weak, whereas spontaneous nerve action brings the muscles into action quickly and thoroughly, thereby increasing greatly their powers of resistance.

The reader may, by noting the comparative lowness of his voice upon rising in the morning, and its gradual rising in pitch as the day wears on, gain some idea of the effect of bodily relaxation upon the normal pitch of the voice. The reason for this, that during natural sleep the vital forces are at rest, the nervous organism which actuates the muscular system during the hours of wakeful activity are in a state of repose, hence the muscular system is relaxed.

How Pitch is Altered

The muscles of the vocal organs which alter the pitch of the voice through general muscular relaxation, are those which form a part of the bodies of the vocal cords, and govern their contraction and relaxation (Thyro-Arytenoids), and those which draw the cords together to resist breath pressure, and create vibration (Arytenoid and lateral Crico-Arytenoids). If the former are in a state of semi-relaxation the vibrating ends of the vocal cords are affected likewise, causing an effect similar to the loosening of a string on a violin, when the vibrations of the string become slower, and pitch relatively lower. If the latter (Arytenoid and lateral Crico-Arytenoids) are in a lax condition, they do not approximate sufficiently the vocal cords, and as there is a certain degree of tension excited in the cords from such approximation, the lazy action of these muscles adds to the laxity already established by the laziness of their brother muscles, and the normal pitch of the voice is affected as in the case of the violin string.

We have spoken of a reedy quality which marred the otherwise superior high notes of the voice in question, and will now explain the cause of this.

When a high voice has been mistaken for, and trained as one of a lower compass, the vocal cords are not drawn together sufficiently to resist the outgoing breath; and the above-mentioned muscles,

which govern the contraction of the vocal cords, do not contract sufficiently to assist in the process of resistance. The vocal cords and their supporting muscles thus are completely and continuously at the mercy of untrained breath forces. The outcome is that the poorly supported vocal cords become inflamed and thickened. This thickening causes the fine knife-like vibrating edges of the vocal cords to become rounded, and their vibrating life impaired. The result is that the purely brilliant quality of the voice gives place to a hazy, reedy quality.

A Practical Illustration

To illustrate the approximation of the vocal cords let the reader note the V-shaped space between one separated first and second fingers. The tips of the fingers represent the back and movable ends of the vocal cords, and the membrane which connects the fingers forward of the knuckle joints, the firm immovable ends. The separated fingers represent the position of the cords during silent breathing. Now, while holding the fingers separated, silently form "e" and bring the finger tips together; this gives us the action of the vocal cords, preparatory to sound utterance, and forms the gathering together of the muscular forces to resist that which is to realize the silently formed "e"—the breath.

When the breath forces its way between the approximated vocal cords, the back ends of the cords tug closely to each other, and the greater the force to be resisted, the greater is their effort to hold together. Herein lies the reason for the breaking down of the muscles which hold the cords together against continued unnatural force. Their not holding together throws the strain upon the Thyro-Arytenoid muscles, which are less able to withstand the force. Hence they become inflamed and thickened, with the result above described.

Staccato singing as a means to correcting faulty voice preparation is most useful. Lightly sung staccato notes are most adaptable to a vocal diagnosis. None other approach the intrinsic worth of staccato singing, for the reason that it reduces force production to a minimum.

The result of the application of this medium to the voice under treatment was just what we thought it would be. The low contralto-like tones became conspicuous by their absence. The medium notes the highest range, the clean-cut sound of the staccato was overcast by a blurring, hollow sound, which showed quite plainly that the voice had been forced below its natural pitch, and that the muscles which had so worn upon the cord-closing muscles that their contractive powers had been weakened, hence their failure to properly close the space between the vocal cords, and the resultant blowing sound.

Now, here is an instance wherein a well-meaning, thoroughly conscientious teacher was led astray through accepting what he heard, without asking "why." His initial mistake was in not exercising his observation before deciding upon the character of the voice about to be trained. Had he done so, he would have been led to question why a person having so little resisting space, as signified by the extremely small features, and so delicately formed vocal organ, all of which bespeak soprano, should have low tones resembling those of a contralto.

But, someone argues, I know many contraltos who have small features. You mean you know of many small-featured people who sing, or try to sing, contralto. But they are not, nor can they be, true contraltos; and they are depreciating if not ruining, their voices through working in opposition to nature's laws.

Contraltos? Any one would think that contraltos were as common as sparrows. The application to our question is almost too direct to invite further comment. The teacher who is so fortunate as to have a voice sufficiently classic for the control of another is approaching the "gold side" of the "sign post." He will not be convinced that there are other voices unlike hers, born with a different inheritance, where the changes from one control to another are disagreeably accentuated, not only by a change in color and timbre, but by a significant effect often alluded to as the "break."

It might be said, in passing, that the people with the "break" are quite as fortunate as those without, for, while it requires careful study to so adjust and control the voice in passing from one register, so-called, to another, this adjustment is in a much greater variety in quality and beauty of tone. Time spent in making the "break" an asset to the voice is time well spent. Time spent in building across the natural "break" notes in such a manner that a change in quality is not discernible is time misspent.

Everyone knows that the violin has four strings, and all persons who play the strings realize, almost unconsciously, by the quality of the string-tone, which is giving forth the sound. Each string has a character of its own. A string attempts neither to accentuate nor conceal the quality of each string, but so co-ordinates them as to compel those differing qualities to add to its effects. It is with the singing voice and its well-differentiated registers. The greater the artist the more beautiful the effects made by employing and embellishing all those qualities of which the voice is capable, qualities of which the less-developed and even those which are found most difficult to develop at the beginning of study.

THE ETUDE

Two Vocal Questions Answered

By H. W. Greene

To the Vocal Editor of THE ETUDE:

DEAR SIR—Why is it that writers on voice topics hold such widely different views as to registers?

I have read recently two so-called authorities on voice. One repudiates the idea of registers entirely; the other goes to great lengths to make the reader understand their physiological and other data of a contralto.

WILLIAMS' "E. L.'s" question may truthfully be called threadbare, it could hardly be more so than its answer, if correctly stated. Physiological facts are incontrovertible and unchangeable.

We all remember the old fable of "The Sign Post," toward which two riders were approaching from opposite directions.

They stopped, each on the side of the road which he was approaching, and held converse. One of them remarked how perfectly absurd it was for the town

authorities, who erected the sign post to cover it with gold plate. Whereupon, the other rider said: "I beg your pardon, sir, it is not gold plate; it's silver plate!" Which was the beginning of a hot discussion, climaxed by backing up their horses, drawing their spears and charging furiously, each at the other. Fortunately, there was no damage done in this rough-and-ready, and they were turning to re-mount and embraced each other, giving assurance that they would never again argue about a thing until they had taken the trouble to look at both sides of it.

The application to our question is almost too direct to invite further comment. The teacher who is so fortunate as to have a voice sufficiently classic for the control of another is approaching the "gold side" of the "sign post." He will not be convinced that there are other voices unlike hers, born with a different inheritance, where the changes from one control to another are disagreeably accentuated, not only by a change in color and timbre, but by a significant effect often alluded to as the "break."

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—H. W. GREENE.

"First say to yourself what you would be; and then do what you have to do."—EPICETUS.

Career Etchings of Great Singers



ADELINA PATTI

EVERYONE has heard of Adelina Patti, the wonderful soprano, who surpassed three generations with the limpid quality of her voice. She was born February 10, 1843, at Madrid, Spain (the youngest daughter of Salvatore Patti, an Italian singer), and died September 27, 1919, at Craigny-sur, Wales. Her mother (Caterina Barilli de Chiesa) was also well known as a singer in Italy. So that, in Adelina Patti's case, heredity must have been a factor, both in throat structure and the trend of the mind toward the art of singing. When but five years old her brother, Adelina sang, and her half-brother, Ettore Barilli, gave her lessons. At seven years of age she sang at a concert under the direction of Max Maretzek. From her eighth birthday to her eleventh she sang at concerts under the direction of Maurice Strakosch, who was her brother-in-law through marriage to her eldest sister, a contralto singer.

After this Patti dropped concert work and gave herself over to serious study. Upon her reappearance, about 1858, Patti's life was one artistic triumph after another. She sang in opera, her first part being "Lucia." Later she made her debut in England, and from this time her worldwide fame was established. Of all the many operas in which she has starred, Patti was most closely identified with the part of "Rosina" in *Il Barbiere* than any other. In fact, Rosini rearranged many of the music to suit her particular style of voice.

Her voice, while not a powerful one, was distinguished by great suavity and clearness and her range reached easily F in Alt. (F⁴).

In 1868 she married Henri, Marquis de Caux, a scion of Napoleon III, but later (in 1885) was divorced from him, after having been separated since 1877.

In 1886 Patti again married, this time the singer Nicodini, who died in 1898. A year later she married the Baron Cederstrom, a Swede, and lived in a castle—round on the forty-steps of her wonderful life—in Wales, called Craigny-sur.

Mistakes in Public

"If anyone makes a mistake he must never let on to the audience. He must even those which he knows or struggles of the shoulder, or any twitch of the head. The audience is very quick to catch on to that."—DAVID BISPHAM.

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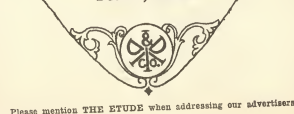
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Tongue Twisters

You have all heard of the old tongue twisters, haven't you? The kind that gives your tongue a great deal of extra work to do, all for nothing, such as—"An old cold cold sold a school seal-seattle," or "Eight great gray geese gaily grazing in the grass."

With a little practice these tongue-twisters can be mastered, just as a clumsy technical passage in a piece can be mastered with practice.

However, there is another variety of tongue-twister that does not improve with practice—in fact, it only gets worse—and that is the twister who twists and chews his tongue while studying or practicing or talking a music lesson. Are you one of these?

Sometimes a pupil sits down to practice or take a lesson, and out goes his tongue, first to one side and then to the other, and all twisted up like a pretzel!

Really, it is hard on the tongue, which has its own special work to do—to say nothing of being a great waste of energy and lost motion.

So, play your music with your fingers and let the poor tongue rest. You will practice better if you take things easy—and your scales do not need the assistance of a tongue.

What Do You Know?

This is a true story. Once upon a time (but not very long ago) I heard a little girl play for some older people—a whole roomful of them. She played a long and difficult piece without her notes, and she played it well.

Then, when it was over, one of the ladies present remarked, as some one always remarks on such occasions, "That was perfectly wonderful, my dear. How in the world can you remember it all?"

And the child answered simply, "I do not have to remember it, Miss Jones, I know it!"

Now just for sixty seconds, stop and consider the wisdom of that answer. Did you ever realize that there is a difference between remembering and knowing? That music is not learned that way. We are trying to remember the things that we should know. We do not have to remember that two and two make four, or that Canada is north of the United States, or that there are three hundred and sixty-five days in a year; we know all these things, but we once had to learn them, nevertheless.

What we know we do not have to remember. What we merely think we know we will probably forget.

If we always had the mental attitude of that child, playing for others would be a supreme pleasure. We would never be nervous, for we would be spared the worry of trying to remember what we should know.

"I WONDER if this is the way into the lot where the Caterpillars live," said Alice to herself. And then she saw on a tall mushroom the Blue Caterpillar. He was quietly smoking his hookah and taking not the slightest notice of her. However, as Alice came up, he removed the hookah from his mouth and addressed her. "So you are back?" he said.

"I was afraid I should be late," replied Alice politely.

"B sharp or B flat, never B late!" admonished the Caterpillar severely.

"If you please," said Alice, "I guess I will not take a lesson to-day."

"Guess again," said the Caterpillar.

"How the creatures argue," thought Alice to herself, as she sat down at the piano, which she suddenly found standing near the Caterpillar. "I begin here to-day and take this page."

"I am glad you are to begin to-day," he said. "I thought it might be some time next week."

Alice could hardly play for the tears which came to her eyes. "I've lost the place," she said.

"In which case you will have to find it again," said the Caterpillar. "I did not lose it, therefore I shan't find it for you."

Alice tried again, but it was of no use.

Alice's Music Lesson

By Maude B. Allen

"Begin at the beginning," said the Caterpillar. He gravely took the hookah from his mouth and pointed to the beginning.

"It was 3/4 time, I thought," said Alice after playing several measures.

"It was," said the Caterpillar, "the last I saw of it. You haven't counted for four measures and it has changed to 12/4. The quarter notes have all crossed the bars and we shall have a dreadful time straightening them. Play the last lesson."

"I haven't practiced it—I left it."

"That was not right. Don't you know left from right? The last lesson last, of course, stupid!"

After Alice had played the last lesson the Caterpillar turned the page.

The quarter notes had all crept back into their places and Alice took pains to count them carefully; then she looked up, but the Caterpillar was nowhere to be seen. So she gathered up her music and started for home. "Of all the cross music teachers I ever saw!" she said to herself. She had not gone far before she heard sounds from a piano. She looked back and there, sure enough, the Caterpillar was playing with all his might. But Alice did not hear him remark, as he glided into the grass, "Quite a bright child, after all."

Chinese Music

In ancient times in China, there were only five tones used in the musical scale, and each one of these tones had a peculiar name. The tones were F, G, A, C, D and they were called "Emperor," "Prime Minister," "Subjects," "State Affairs" and "Universe" and each one was represented by a peculiar written character.

The Chinese believed that nature gave them eight materials with which to make music. These were skin, stone, wood, metal, yao, bamboo, silk and gourd.

(These latter were something like pumpkins with hard shells.)

From the dried skins the Chinese made elaborate drums; they made disks

of stone and struck them with hammers; and also hollow boxes which were struck with hammers; the metal was made into bells, and it is said that the art of bell-founding was invented in ancient China. From clay they made whistles and pipes; bamboo was used for flutes; silk furnished the strings for the instruments requiring them; and gourds were used for hollow resonance boxes, to which were attached numerous bamboo pipes. This instrument is called a "cheng."



How nice 'twould be if JUST ONE DAY were quite enough to learn to play. But music is not learned that way. And so my teacher I'll obey

And practice hard, and hope I may

Perform so well that folks will say They do not mind how much they pay Or even go a long, long way,

Just so that they can hear me play.



Tommy's Clock

By Aletha Phillips

A TICK, a tick, a tick, a tick. What's the name of Tommy's clock? He winds it and it ticks away. But never tells the time of day.

A little bell the accent rings, Whenever Tommy plays or sings

It marks the time—now fast—now slow—And Tommy knows just how to go.

It keeps his rhythm perfect, too. Without it, what would Tommy do?

"Not very," answered the voice. "Your dotted notes are never exactly right, and you ignore your rests, and some notes you hold too long. Every time you strike, I have to count; and it is very hard for me to know just when you are going to strike. So please think of me a little."

Susie did so and was highly compensated by her teacher for her improvement.



Running in Low Gear

PROBABLY everybody knows enough or hears enough about automobiles these days to understand what is meant by "running in low gear," and you know that it is very important, for no matter how fast an automobile may be made to go it has to begin on low gear—slow, steady, and strong.

What about your practicing? You may speed it up into high gear, you may even make a racing machine out of your piano, but you have to begin on low gear, or you will never become a rapid player.

Try for a week to play everything you practice (scales, studies, pieces, etc.) in low gear, very slow, very steady, and very strong. Then later on, if you want to "speed up" a little, your fingers will be in better running order, and you will find that everything comes much easier to you for your week spent in "low gear."

Counting aloud

My teacher makes me count out loud, But really it's an awful bore—One—two—three—four—one—two—three—four.

She says unless I count aloud I never will play smooth, you see—Three—one—two—three, and one—two—three.

For when I do not count out loud I get myself into a mix—With one—two—three—and—four—five—six.

So every day I count out loud, Yes, very faithfully I do—One—two—three—four—five—six—seven—eight—nine—ten—eleven—twelve—thirteen—fourteen—fifteen—sixteen—seventeen—eighteen—nineteen—twenty—twenty-one—twenty-two—twenty-three—twenty-four—twenty-five—twenty-six—twenty-seven—twenty-eight—twenty-nine—thirty—thirty-one—thirty-two—thirty-three—thirty-four—thirty-five—thirty-six—thirty-seven—thirty-eight—thirty-nine—forty—forty-one—forty-two—forty-three—forty-four—forty-five—forty-six—forty-seven—forty-eight—forty-nine—fifty—fifty-one—fifty-two—fifty-three—fifty-four—fifty-five—fifty-six—fifty-seven—fifty-eight—fifty-nine—sixty—sixty-one—sixty-two—sixty-three—sixty-four—sixty-five—sixty-six—sixty-seven—sixty-eight—sixty-nine—seventy—seventy-one—seventy-two—seventy-three—seventy-four—seventy-five—seventy-six—seventy-seven—seventy-eight—seventy-nine—eighty—eighty-one—eighty-two—eighty-three—eighty-four—eighty-five—eighty-six—eighty-seven—eighty-eight—eighty-nine—ninety—ninety-one—ninety-two—ninety-three—ninety-four—ninety-five—ninety-six—ninety-seven—ninety-eight—ninety-nine—hundred—hundred 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PRINCESS WATAHWASO THE INDIAN MEZZO SOPRANO
Leading Exponent of Aborigine Music
Has Sung to Thousands With Great Success
By the Weeping Waters
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Brief, Simple, Vital, Practical, New and Distinctive
 Lays a strong foundation for future musicianship by giving the main essentials of the subject in such simple, understandable and interesting manner that it will prove invaluable in the classroom or for self-help work.

Read this letter from JOHN PHILIP SOUSA, Famous Composer and Conductor:
 The system adopted in your Harmony Book is admirably adapted for the student who requires instruction book that is "as plain as a pike's tail." The text is so lucid that he "wub run my read" — a decided virtue in any text book. I congratulate you on your work and commend it to the student of harmony.

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How much is it possible for you to earn? How many homes do you wish there is a piano or a music lover? Each one you can think of is an opportunity to increase your earnings. You are not asked to make any investment, and do not hesitate to write for particulars.

THE ETUDE—THEO. PRESSER CO. Philadelphia, Pa.

Singing to You
 Words by Bryceson Faulkes
 Music by U. S. KERR
 A♯ (c-e) [g] B♯ (d-f-a) C (e-g) [b]
 Price, 60 cents

PART OF THE TEXT AND MELODY FOLLOW:
 I am holding your hand in the dawn and the dew,
 Singing to you, singing to you!
 May God give you skies that are radiant and blue,
 And the red of the rose with no shadow to rue—
 So am I singing to you.

A Ballad which fascinates by its freshness and spontaneity

Appealing and tender in its emotional expression

Sung by Karl Jörn on Edison Record No. 80524

Procure through your Regular Dealer

THE B. F. WOOD MUSIC CO.
 246 SUMMER STREET BOSTON 29 WEST 3RD STREET ALMA AT LONDON NEW YORK

TIRE PRICES CUT FROM OUR FACTORY TO YOU
6000 MILES GUARANTEE

Our double tread recommended tires save you time, energy and money and on every with tire trouble. Our tires cannot be compared with ordinary tires and cannot be compared with tires of inferior make. Our tires cannot be compared with tires of inferior make. Our tires cannot be compared with tires of inferior make.

Size	Tubes	Price	Size	Tubes	Price
20x22	2.50	2.50	24x26	3.50	3.50
22x24	2.50	2.50	26x28	3.50	3.50
24x26	2.50	2.50	28x30	3.50	3.50
26x28	2.50	2.50	30x32	3.50	3.50
28x30	2.50	2.50	32x34	3.50	3.50
30x32	2.50	2.50	34x36	3.50	3.50
32x34	2.50	2.50	36x38	3.50	3.50
34x36	2.50	2.50	38x40	3.50	3.50
36x38	2.50	2.50	40x42	3.50	3.50
38x40	2.50	2.50	42x44	3.50	3.50
40x42	2.50	2.50	44x46	3.50	3.50
42x44	2.50	2.50	46x48	3.50	3.50
44x46	2.50	2.50	48x50	3.50	3.50
46x48	2.50	2.50	50x52	3.50	3.50
48x50	2.50	2.50	52x54	3.50	3.50
50x52	2.50	2.50	54x56	3.50	3.50
52x54	2.50	2.50	56x58	3.50	3.50
54x56	2.50	2.50	58x60	3.50	3.50
56x58	2.50	2.50	60x62	3.50	3.50
58x60	2.50	2.50	62x64	3.50	3.50
60x62	2.50	2.50	64x66	3.50	3.50
62x64	2.50	2.50	66x68	3.50	3.50
64x66	2.50	2.50	68x70	3.50	3.50
66x68	2.50	2.50	70x72	3.50	3.50
68x70	2.50	2.50	72x74	3.50	3.50
70x72	2.50	2.50	74x76	3.50	3.50
72x74	2.50	2.50	76x78	3.50	3.50
74x76	2.50	2.50	78x80	3.50	3.50
76x78	2.50	2.50	80x82	3.50	3.50
78x80	2.50	2.50	82x84	3.50	3.50
80x82	2.50	2.50	84x86	3.50	3.50
82x84	2.50	2.50	86x88	3.50	3.50
84x86	2.50	2.50	88x90	3.50	3.50
86x88	2.50	2.50	90x92	3.50	3.50
88x90	2.50	2.50	92x94	3.50	3.50
90x92	2.50	2.50	94x96	3.50	3.50
92x94	2.50	2.50	96x98	3.50	3.50
94x96	2.50	2.50	98x100	3.50	3.50
96x98	2.50	2.50	100x102	3.50	3.50
98x100	2.50	2.50	102x104	3.50	3.50
100x102	2.50	2.50	104x106	3.50	3.50
102x104	2.50	2.50	106x108	3.50	3.50
104x106	2.50	2.50	108x110	3.50	3.50
106x108	2.50	2.50	110x112	3.50	3.50
108x110	2.50	2.50	112x114	3.50	3.50
110x112	2.50	2.50	114x116	3.50	3.50
112x114	2.50	2.50	116x118	3.50	3.50
114x116	2.50	2.50	118x120	3.50	3.50
116x118	2.50	2.50	120x122	3.50	3.50
118x120	2.50	2.50	122x124	3.50	3.50
120x122	2.50	2.50	124x126	3.50	3.50
122x124	2.50	2.50	126x128	3.50	3.50
124x126	2.50	2.50	128x130	3.50	3.50
126x128	2.50	2.50	130x132	3.50	3.50
128x130	2.50	2.50	132x134	3.50	3.50
130x132	2.50	2.50	134x136	3.50	3.50
132x134	2.50	2.50	136x138	3.50	3.50
134x136	2.50	2.50	138x140	3.50	3.50
136x138	2.50	2.50	140x142	3.50	3.50
138x140	2.50	2.50	142x144	3.50	3.50
140x142	2.50	2.50	144x146	3.50	3.50
142x144	2.50	2.50	146x148	3.50	3.50
144x146	2.50	2.50	148x150	3.50	3.50
146x148	2.50	2.50	150x152	3.50	3.50
148x150	2.50	2.50	152x154	3.50	3.50
150x152	2.50	2.50	154x156	3.50	3.50
152x154	2.50	2.50	156x158	3.50	3.50
154x156	2.50	2.50	158x160	3.50	3.50
156x158	2.50	2.50	160x162	3.50	3.50
158x160	2.50	2.50	162x164	3.50	3.50
160x162	2.50	2.50	164x166	3.50	3.50
162x164	2.50	2.50	166x168	3.50	3.50
164x166	2.50	2.50	168x170	3.50	3.50
166x168	2.50	2.50	170x172	3.50	3.50
168x170	2.50	2.50	172x174	3.50	3.50
170x172	2.50	2.50	174x176	3.50	3.50
172x174	2.50	2.50	176x178	3.50	3.50
174x176	2.50	2.50	178x180	3.50	3.50
176x178	2.50	2.50	180x182	3.50	3.50
178x180	2.50	2.50	182x184	3.50	3.50
180x182	2.50	2.50	184x186	3.50	3.50
182x184	2.50	2.50	186x188	3.50	3.50
184x186	2.50	2.50	188x190	3.50	3.50
186x188	2.50	2.50	190x192	3.50	3.50
188x190	2.50	2.50	192x194	3.50	3.50
190x192	2.50	2.50	194x196	3.50	3.50
192x194	2.50	2.50	196x198	3.50	3.50
194x196	2.50	2.50	198x200	3.50	3.50
196x198	2.50	2.50	200x202	3.50	3.50
198x200	2.50	2.50	202x204	3.50	3.50
200x202	2.50	2.50	204x206	3.50	3.50
202x204	2.50	2.50	206x208	3.50	3.50
204x206	2.50	2.50	208x210	3.50	3.50
206x208	2.50	2.50	210x212	3.50	3.50
208x210	2.50	2.50	212x214	3.50	3.50
210x212	2.50	2.50	214x216	3.50	3.50
212x214	2.50	2.50	216x218	3.50	3.50
214x216	2.50	2.50	218x220	3.50	3.50
216x218	2.50	2.50	220x222	3.50	3.50
218x220	2.50	2.50	222x224	3.50	3.50
220x222	2.50	2.50	224x226	3.50	3.50
222x224	2.50	2.50	226x228	3.50	3.50
224x226	2.50	2.50	228x230	3.50	3.50
226x228	2.50	2.50	230x232	3.50	3.50
228x230	2.50	2.50	232x234	3.50	3.50
230x232	2.50	2.50	234x236	3.50	3.50
232x234	2.50	2.50	236x238	3.50	3.50
234x236	2.50	2.50	238x240	3.50	3.50
236x238	2.50	2.50	240x242	3.50	3.50
238x240	2.50	2.50	242x244	3.50	3.50
240x242	2.50	2.50	244x246	3.50	3.50
242x244	2.50	2.50	246x248	3.50	3.50
244x246	2.50	2.50	248x250	3.50	3.50
246x248	2.50	2.50	250x252	3.50	3.50
248x250	2.50	2.50	252x254	3.50	3.50
250x252	2.50	2.50	254x256	3.50	3.50
252x254	2.50	2.50	256x258	3.50	3.50
254x256	2.50	2.50	258x260	3.50	3.50
256x258	2.50	2.50	260x262	3.50	3.50
258x260	2.50	2.50	262x264	3.50	3.50
260x262	2.50	2.50	264x266	3.50	3.50
262x264	2.50	2.50	266x268	3.50	3.50
264x266	2.50	2.50	268x270	3.50	3.50
266x268	2.50	2.50	270x272	3.50	3.50
268x270	2.50	2.50	272x274	3.50	3.50
270x272	2.50	2.50	274x276	3.50	3.50
272x274	2.50	2.50	276x278	3.50	3.50
274x276	2.50	2.50	278x280	3.50	3.50
276x278	2.50	2.50	280x282	3.50	3.50
278x280	2.50	2.50	282x284	3.50	3.50
280x282	2.50	2.50	284x286	3.50	3.50
282x284	2.50	2.50	286x288	3.50	3.50
284x286	2.50	2.50	288x290	3.50	3.50
286x288	2.50	2.50	290x292	3.50	3.50
288x290	2.50	2.50	292x294	3.50	3.50
290x292	2.50	2.50	294x296	3.50	3.50
292x294	2.50	2.50	296x298	3.50	3.50
294x296	2.50	2.50	298x300	3.50	3.50
296x298	2.50	2.50	300x302	3.50	3.50
298x300	2.50	2.50	302x304	3.50	3.50
300x302	2.50	2.50	304x306	3.50	3.50
302x304	2.50	2.50	306x308	3.50	3.50
304x306	2.50	2.50	308x310	3.50	3.50
306x308	2.50	2.50	310x312	3.50	3.50
308x310	2.50	2.50	312x314	3.50	3.50
310x312	2.50	2.50	314x316	3.50	3.50
312x314	2.50	2.50	316x318	3.50	3.50
314x316	2.50	2.50	318x320	3.50	3.50
316x318	2.50	2.50	320x322	3.50	3.50
318x320	2.50	2.50	322x324	3.50	3.50
320x322	2.50	2.50	324x326	3.50	3.50
322x324	2.50	2.50	326x328	3.50	3.50
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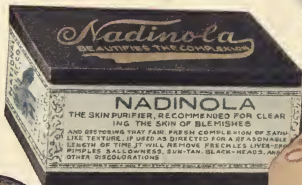
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